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ABSTRACT

This document is a record of the proceedings of the Senate Committee on Labor and Human Resources' discussion on reauthorization of the National Endowment for the Arts and the National Endowment for the Humanities. The particular focus of the hearing is education and how both endowments support the arts in schools. Comments from Senators James M. Jeffords and Edward M. Kennedy are recorded along with testimony by National Endowment for the Humanities chairman, Sheldon Hackney and National Endowment for the Arts chairman, Jane Alexander. Statements are also made by: Edward L. Ayers, project director, professor of history; Jeff Hooper, producing artistic director, Mad River Theatre Works; Alicia B. Dandridge, sixth grade teacher; Marie H. Reed, Community Learning Center, accompanied by Juanita Beasley and Kessia Cruz, former students; and Victor R. Swenson, executive director, Vermont Council on the Humanities. Statements, articles, publications, letters, etc. are appended. Testimony describes activities made possible by funding from both endowments. Included in the document are reports and empirical data pertaining to arts and humanities education, grant reports, regulatory reports concerning grant recipients, and lists of institutions receiving grants. (RJC)

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ED 413 281

S. HRG. 105–38

REAUTHORIZATION OF THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES: A FOCUS ON EDUCATION

HEARING

BEFORE THE

COMMITTEE ON LABOR AND HUMAN RESOURCES UNITED STATES SENATE

ONE HUNDRED FIFTH CONGRESS

FIRST SESSION

ON

EXAMINING PROPOSED LEGISLATION AUTHORIZING FUNDS FOR THE NATIONAL ENDOWMENT FOR THE ARTS AND THE HUMANITIES, FOCUSING ON THE EDUCATIONAL PROGRAMS OF THE ENDOWMENTS

APRIL 29, 1997

Printed for the use of the Committee on Labor and Human Resources

SO 028 875

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REAUTHORIZATION OF THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES: A FOCUS ON EDUCATION

TUESDAY, APRIL 29, 1997

U.S. SENATE,
COMMITTEE ON LABOR AND HUMAN RESOURCES,
Washington, DC.

The committee met, pursuant to notice, at 10:13 a.m., in room SD–430, Dirksen Senate Office Building, Senator Jeffords (chairman of the committee) presiding.

Present: Senators Jeffords, DeWine, Hutchinson, Warner, Kennedy, Dodd, Bingaman, and Reed.

OPENING STATEMENT OF SENATOR JEFFORDS

The CHAIRMAN. Good morning. Today we will be discussing the reauthorization of the National Endowment for the Arts and the National Endowment for the Humanities.

As we have a number of people to hear from this morning, my comments will be brief. While we will cover the issue of reauthorization with a broad brush today, the particular focus of this hearing is education. Both agencies have great potential to enhance and improve the educational opportunities for the people of our Nation. We must explore ways in which we can increase the capacity each agency has to feed the need for learning that exists throughout the country.

The NEH and the NEA are agencies that have had some serious problems over the years—there is no doubt about that—not created by them, I will say. Congress tends to spend a lot of time discussing controversial grants. In response to these concerns, the Senate during the last Congress closed the loopholes that existed in the administration of the NEA, greatly reducing the likelihood of past mistakes being repeated in the future.

Still, what I have come to realize in the perennial debate that occurs on the Federal role in supporting the arts and humanities is that most times, the meaningful accomplishments of these agencies are lost in the shuffle.

Education is primary among these accomplishments. Both of these agencies provide support for extraordinary education programs which benefit kids in elementary and secondary schools, college students, parents, day care providers—in other words, all kinds of people in all parts of the country.

There are other noteworthy programs that, with a little investment from the NEA or the NEH, could be replicated and their benefits realized by a broader audience.

This committee passed a reauthorization bill last Congress by a bipartisan vote of 12 to 4. That bill made substantial changes aimed at tightening up the administration of both agencies, closing loopholes, providing more direction as to how Federal funds should be spent, and merging and streamlining some functions. It is legislation that I hope we can use as a basis for the discussion this year.

I am confident that we will be able to move forward this Congress and craft legislation that addresses concerns yet allows the agencies to continue to fulfill their mission of increasing access to the arts and humanities for the benefit of the American public.

Senator Kennedy?

Opening Statement of Senator Kennedy

Senator KENNEDY. Thank you very much, Mr. Chairman, for convening this hearing on the National Endowments for the Arts and the Humanities. These agencies are small, but their impact is enormous. Programs supported by the Endowments are found in communities in every corner of the country.

Amid the reckless calls for dismantling these agencies, Chairman Jeffords has been a strong and determined voice calling for their renewal, and I commend him for his leadership.

It is a privilege to welcome Chairmen Jane Alexander and Sheldon Hackney. They have done exceptional jobs guiding their agencies through this period of attacks and controversies. Under their skillful guidance, the agencies have reached even higher levels of excellence, if not funding; and we will have to keep working on the funding. As chairmen, they have provided impressive leadership as well as a refreshing openness and cooperation with the Congress.

All of us who know him regret very much that Dr. Hackney has decided to return to teaching at the University of Pennsylvania. He will be greatly missed at the Humanities Endowment. He is well-known for his integrity and scholarship, and I thank him for his efforts on behalf of the Endowment and wish him well in the years to come.

Our country is strengthened and enriched by its cultural heritage. The sculptures of Frederic Remington, musical scores of Aaron Copland, photographs of Mathew Brady, and choreography of Agnes deMille have captured and immortalized essential aspects of our history. Their images bring an understanding and context of the early American spirit for every subsequent generation.

So, too, jazz and the great musicals of Broadway are uniquely American expressions. They are part of the American cultural legacy that reflects, chronicles and explains who we are as a Nation.

The mission of the Endowments is to provide support for cultural programs in communities across America and to sustain an environment in the country which encourages the growth and development of the arts and humanities. By any fair accounting, the Endowments are doing an excellent job under very difficult conditions.

There will always be naysayers who reject any role at all for government in the preservation of the Nation's culture and heritage

and who spend their time looking at the Endowments with a microscope, trying to find an inappropriate grant. Occasionally, these critics discover a grant they dislike among the tens of thousands of grants that the Endowments have awarded since 1965. They then misuse these discoveries to try to taint the entire Endowments and claim that they should be eliminated.

American families want the arts and humanities in their lives. They agree that government has a valid role. Perhaps that role can be improved, but it certainly should not be eliminated.

As we on this committee are well aware, the arts are an effective tool in education. Arts education helps young people find fulfillment in their lives. It also gives teachers useful new learning tools in their classrooms. In preparation for the hearing this morning, I looked at the College Board's report on those who have been studying the arts—we will get into this perhaps later on—and one of their observations is that, "In 1995, SAT takers with course work experience in music performance scored 51 points higher on the verbal portions of the test and 39 points higher on the math portion than students with no course work or experience in the arts. Scores for those with course work in music appreciation were 61 points higher on the verbal and 46 points higher on the math portion." The report goes on in further detail. It is really extraordinary.

As the country prepares a millennium celebration, cultural activities will be in the forefront. The Library of Congress intends to convene a conference of the great thinkers of our time. In Massachusetts, the Boston Symphony has plans to commission new work for the celebration. Similar cultural activities are likely to occur in every city and town in the country, and the Endowments have an indispensable role to play in preparing for these occasions.

We have enjoyed the opportunity to talk with Jane Alexander and also with Sheldon Hackney about how, as we enter the next millennium, the role of the arts and humanities can be recognized and projected into the next century.

So I look forward to our hearing this morning and to the reports by Chairman Alexander and Chairman Hackney on the activities of the Endowments and to early action by the Congress to reauthorize these two agencies and enable them to carry on their important work.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you for that excellent information as well as a very pertinent and appropriate statement, Senator.

Before we begin I have statements from Senators Enzi and Hutchinson.

[The prepared statements of Senators Enzi and Hutchinson follow:]

PREPARED STATEMENT OF SENATOR ENZI

Mr. Chairman, I want to thank you for holding this hearing today on the reauthorization of the National Foundation on the Arts and Humanities. I would also like to welcome our witnesses and particularly Dr. Hackney and Ms. Alexander for taking time to be here to present their testimonies.

Everyone involved in this hearing today is familiar with the troubles surrounding the issue of funding for the National Endowments. As a new member of this Committee, I want to add some of my own perspective to this debate. I believe the driving force behind the ongoing controversy is that the agencies have been on auto-pilot—with little direction from Congress—for four years. I was not here when the Committee debated this issue two years ago, but I think it is time to get something done. It is a circumvention of the legislative process to continue trickling funds to the Foundation, without authorization, while putting off any legislative discussion. Nobody seems to want to talk about it. It's like some embarrassing relative.

As policy-makers, we cannot responsibly allow an agency to linger on without authorization. Since 1993, Congress has left the NEA and the NEH to drift in a sea of uncertainty. The result is that the chairpersons have had to maintain the course of least resistance with little direction from Capitol Hill. With that in mind, I would like to commend the witnesses here today for making some tough decisions and using real initiative to redefine and reorganize their agencies.

It is time we move forward and reach some consensus on funding for the arts and humanities. I am pleased that the Committee is taking a look at the issue and that we will have a chance to review the facts. We will have a chance to see how recent changes will affect program delivery. We will also be able to judge for ourselves whether the taxpayers are getting value for their money. That is what we must do. Responsible legislating requires that we separate out the rhetoric that is used to blur distinctions on both sides of this debate. Then we will get at the heart of the issue. That is, should we fund art? If so, who gets to decide how we do it?

I view financial support for our cultural resources the same way I view spending on education. If we are going to spend federal dollars, then they should be administered at the state or local level. Programming decisions, like education curriculum decisions, must be subject to local sensitivities and needs. So often, Washingtonians get caught up in the phraseology of the moment—particularly when it comes to children. I believe—as do most parents—that education is a local priority, that our kids go to local schools, not to national ones. But some Washingtonians seem to confuse "local priority across the nation" with "national priority." That view, inevitably, results in some bureaucrat trying to expand Washington's control.

I feel the same way about funding for our cultural resources. We should administer all of the grants at the local level. People live at the local level, not at the national level. Adults and children learn at the local level, not at the national level. And people produce and appreciate art at the local level, not at the national level. Even the Smithsonian, National Gallery and Kennedy Center produce and display collections of local art. So if we are going to fund our cultural resources with taxpayer's dollars, then let's give the taxpayers—people who live at the local level—the opportunity and the responsibility to do it right.

In my hometown of Gillette, for example, where I served as mayor for eight years, we are particularly proud of Camplex, our Campbell County arts and activities center. Residents from all over

northeastern Wyoming take advantage of the performances and exhibits offered at Camplex, and many of those productions are made possible using Wyoming Arts Council support to leverage additional matching funds from local, state and national sources. We do understand the importance of arts and humanities funding in places like Wyoming. I know that both Ms. Alexander and Dr. Hackney have visited my state and have had an opportunity to experience some of the institutions, activities and education programs supported there. I hope they would agree that the State is doing a fine job administering the arts and humanities grants.

Before I conclude, I want to make this Committee aware of a Joint Resolution that was recently adopted by the Wyoming State Legislature in support of state and national funding for the Wyoming Arts Council. That is a pretty heavy endorsement from a fairly conservative crowd. Sixty-seven Republicans and twenty-three Democrats made up the 54th Wyoming Legislature, and sixty eight of them signed the Resolution. I believe that voice indicates the nature of support for the arts and humanities in my state.

There is some misconception out there that conservatives do not appreciate the value of arts and humanities in our society. That is not an accurate view because I know that support funding for the arts and humanities. A number of my "conservative" colleagues support the arts and humanities. I do believe there is a place for cultural resources and education—but that place is not in Washington. I will work for a reauthorization that leaves Foundation funding in the hands of the state arts and humanities councils.

Thank you again, Mr. Chairman, for holding this hearing and thank you to the witnesses for sharing your thoughts with us.

PREPARED STATEMENT OF SENATOR HUTCHINSON

Thank you, Mr. Chairman, for calling this hearing today, and for giving us the opportunity to hear from these various witnesses their thoughts on the role of the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). I look forward to the opportunity to ask questions of them as well.

Let me begin by stating that I believe the arts are extremely important to American society. That's why I'm happy to report the arts are thriving in our country! To that end, I realize how NEA grants have been beneficial to many fine Arkansas art-related organizations, and how much these organizations, in turn, have done to enrich the cultural life of many Arkansans.

Last year alone, nearly $10 billion was contributed by the private sector, which traditionally has funded the arts in America, while the federal share was only $99 million—just 1% of total funding.

It's a myth that the multi-billion dollar U.S. arts community depends on a small Washington bureaucracy to succeed, and is interesting to note that while NEA funding has been cut over the past several years, private giving and state and local government contributions to the arts have increased significantly.

Americans will spend close to $4.2 billion this year on spectator sporting events, and almost that much—$4.1 billion—to attend performing arts events. I doubt anyone would suggest we need to subsidize major league sports, yet the debate continues as to whether our hard-earned tax dollars should go to the NEA.

I believe it is a question of priorities. Although I am committed to ensuring that America's rich history in the arts is preserved, in light of the current federal budget crisis, we must carefully consider every tax dollar we spend.

Our budget deficit continues to rise annually, and our national debt increases by a trillion dollars nearly every four years. Our children and grandchildren are going to be burdened with this crushing debt unless our nation finds the will to begin acting now. That's why nearly every program in the federal budget is facing reductions.

I believe that the $99 million spent on NEA funding could go a long way in reducing our national debt and providing for America's families. This year alone, that $99 million could be used to provide a $500-per-child tax credit for 198,000 children, cover the Medicare costs of almost 17,000 Americans, or be used to eliminate what almost 5,000 hard-working Americans owe toward the national debt. Instead, our tax dollars continue to support artwork that is often offensive, sacrilegious and sexually explicit.

In addition, states like Arkansas aren't treated fairly by the NEA's funding decisions, as the NEA continues to send much of its direct grant money to the largest U.S. cities, such as New York, Boston, Los Angeles, San Francisco, Chicago, and Washington, DC.

In fact, out of 12 grant applications my home state submitted last year, only ONE was approved for funding! It is very difficult for me to believe that the NEA's funding formula is fair and equitable across our nation when the entire state of Arkansas, through the Arkansas Arts Council, received $410,200, while just one museum in one big city was awarded a $400,000 grant for a single exhibit.

Furthermore, it becomes increasingly harder to justify the existence of the NEA when one takes a careful look at the overhead and salary costs of the agency. For example, from 1994 to 1996, the administrative costs of the NEA rose from over 14% to almost 19%, at a time when the agency was cut by 39%, and was faced with a loss of 89 positions.

A more careful review of the Administration's budget proposal for permanent positions shows an increase of 22 from the 1996 level with 80 of 161 positions to be filled by individuals at the GS-13 level or higher with salaries ranging from $45,939—$98,714. This number does not include the Director's Executive level salary or the other 5 individuals who also earn between $101,000—$123,000.

These high administrative costs may be due in part to the lack of strict accounting and management at the NEA. The NEA is not subject to the types of accounting standards, such as the Chief Financial Officers Act, maintained in the private sector, and which have recently been placed on other federal agencies.

Just as millions of American families are required to do each year in their own household budgets, decisions must be made at the federal level concerning what items are absolutely essential, and what items fall into the nice-to-have category. At a time when we are trying to balance the budget and reduce the size and scope of the federal government, we must carefully consider every tax dollar we spend.

Nearly $10 billion in private donations last year alone prove the arts are alive and well in America, and that government funding is no longer necessary or appropriate. Mr. Chairman, I again want to thank you for calling this hearing, and look forward to future discussions on this important issue.

The CHAIRMAN. Our first witness is the honorable Sheldon Hackney, Chairman of the National Endowment for the Humanities. It is with some sadness that I greet you today, Dr. Hackney, knowing that, in a brief period of time, we will not have the pleasure of working with you and I just want to commend you for all the work that you have done.

As many of you know, last week, Dr. Hackney announced that he would be leaving the NEH and returning to the University of Pennsylvania to teach history. I wish we had a little bit of history for you in this particular endeavor we are discussing today. Anyway, I would like to commend you for your extraordinary service these past years and for the extraordinary accomplishments that the NEH has achieved under your leadership in rather difficult times.

I have truly enjoyed working with you, and I am sure I am not alone in praising you for your work and missing you.

We will also have the pleasure of hearing from the Chairman of the National Endowment for the Arts, the honorable Jane Alexander. Thank you for being with us today, and we look forward to your testimony as we always do.

Dr. Hackney, please proceed.

STATEMENTS OF HON. SHELDON HACKNEY, CHAIRMAN, NATIONAL ENDOWMENT FOR THE HUMANITIES, WASHINGTON, DC; AND HON. JANE ALEXANDER, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS, WASHINGTON, DC

Mr. HACKNEY. Thank you, Mr. Chairman, for those nice words. I must say that these last 4 years have been very exciting ones for me—not exactly what I had planned to do when I came to Washington—but probably the most satisfying professional period of my life because I have worked with an extraordinary staff at the NEH, and we have done some good things through some difficult times, and I have enjoyed very much the opportunity to work with you.

And I thank you also for the opportunity to appear before your committee this morning to talk a bit about the National Endowment for the Humanities. With your permission, I will not read my statement, but I would appreciate it being included in the record.

The CHAIRMAN. Without objection, that will happen.

Mr. HACKNEY. What I would like to do is very briefly make two general points about the NEH, to illustrate the first with one example and to illustrate the second with three examples.

The first point is that all of our activities in the National Endowment for the Humanities—and here, I am thinking of activities in the area of research, of preservation, of formal education programs, public programs, the activities of the State Humanities Councils—all of those various fields of activity that the NEH is engaged in are mutually dependent; they are interrelated in a very real way. They depend on each other. And if our task is really to ensure progress in the humanities, as our legislation requires us to do, the

NEH really must be active in all of those areas because they depend on each other.

Let me give you a dramatic example in a single person, that is, Laurel Ulrich, who was teaching at the University of New Hampshire in 1982, having started her academic career after her family responsibilities were over, and she was therefore a rather young historian at that time. And she got from the NEH a summer stipend, which she used to go to Maine to look through the State archives there. And in the State archives, she found a diary that nobody had worked with before and that nobody had seen. It was the diary of Martha Ballard, who was an 18th century midwife.

It was fascinating. Of course, diaries are episodic, and you cannot simply read them and know exactly what is going on, so the life of Martha Ballard needed to be reconstructed if it was going to tell us anything about how people live in the 18th century.

So Laurel Ulrich worked away on that. She got a full year's fellowship from the NEH in 1985 and spent that year reconstructing the life of Martha Ballard, really, decoding that diary, and turned that decoding, her work, into a book called "A Midwife's Tale." It won the Pulitzer Price in 1991 and also the Bancroft Award given by tne American Historical Association.

That book, "A Midwife's Tale," has now been turned into a film by the independent filmmaker, Laurie Kahn Levitt, and the film is very interesting. It will be shown on PBS next fall, and it is fascinating, and I recommend it to you. It will tell you more about the 18th century than you have probably learned from books, because it is quite graphic. It is in part a documentary of the reconstruction of life in the 18th century by Laurel Ulrich, the historian, and it is partly a dramatization of the life of Martha Ballard, done with great attention to authentic detail. And it is quite a powerful educational piece.

Now, while she was going through this business of research and writing the book, Laurel Ulrich was also engaged in doing seminars for the State Humanities Council in Maine and in New Hampshire, appearing in public, and teaching her students using the material that she had gleaned from her research itself.

So here is a single project that has gone from a summer stipend and a full year's fellowship through teaching and public programs into a book form, and now has been translated into a film that will reach millions of people and provide a sense of life in the 18th century and therefore some perspective of our life today. I think it is a dramatic example of how all of these areas of humanistic activity are related to each other an dhow they support each other.

So I think the NEH must be engaged in all of those areas of activity.

The second general point is that everything we do is in some sense educational, both formal, in classrooms with students who think of themselves as students, and informal, as continuing education, if you will, in public programs, in films on television, in exhibits, in reading and discussion programs.

So we are engaged fundamentally in education. We are focused now in education and technology and are funding programs that do two things. They provide high-quality content in education and also

teacher training, that is, professional development for teachers, so they can use it.

In front of you, you have a set of papers which includes pictures of the home pages of three projects that we have funded through our program called "Teaching with Technology." We are now planning a project that will probably be called "NEH Cyber Schools," to prepare teachers to use the technology that is now available.

We have in progress also a project that is funded by the MCI Corporation that will provide a home page that will guide teachers and students and parents to the best that is available now on the World Wide Web.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you for that very excellent testimony.

[The prepared statement of Mr. Hackney may be found in the appendix.]

The CHAIRMAN. Jane, please proceed. It is always a pleasure to listen to you, and I look forward to working with you this year.

Ms. ALEXANDER. Thank you, Mr. Chairman.

I am also pleased to come before the committee and talk about what I feel is a remarkable agency, the National Endowment for the Arts, and one to which I owe my own career, having jump-started it, as it were, at the Arena Stage in a play called "The Great White Hope," which was begun with a National Endowment for the Arts grant to the playwright Howard Sackler back in 1967.

I would also, Mr. Chairman, like to submit my written statement for the record and make a few brief remarks.

The CHAIRMAN. You may consider that done.

Ms. ALEXANDER. Thank you.

I believe that one of Government's responsibilities is investment in its citizens, in the life and quality of its communities, and in the future for its children. NEA has been a leader in arts education and lifelong learning in the arts almost from its inception.

"Toward Civilization," which was a report that the Endowment put out about 10 years ago, looking at arts education in our country, made a major impact on the decline of arts education in the past few decades. Since that time 10 years ago, the Endowment has been in the forefront, a leader in arts education, as a convener, as a catalyst and as a collaborator.

As a convener, for example, we have convened the Goals 2000 Partnership, which seeks to help States put arts in the curriculum as Goals 2000 has asked and Congress passed a few years ago.

As a catalyst—and you will hear more about this in a few minutes from another panelist, the Mad River Theater Works in Liberty, OH—we have funded a play with students who will develop it with the theater professionals at Mad River Theater Works in the local area in Ohio.

As a collaborator, we have, for example, a collaboration with the Department of Education and the Kennedy Center called "Arts Edge," which is building a network and a database for people all across the country about arts education.

Arts education still has a long way to go in the United States, but if you have been looking at the news lately, you know that studies on the development of the brain and early childhood development, and indeed even for senility in our aged, indicate that the

arts are a stimulant that works at all ages and in fact keeps the synapses that create learning open in the brain. These are studies that are coming out of places like UC-Irvine and elsewhere, and the results are indicated by what Senator Kennedy referenced in the College Board's exams.

We have been a leader in helping people facilitate the arts in early childhood, and I would bring your attention to a book you have before you that we have recently republished, "Imagine," which is for the purpose of introducing your child from a very early age to the arts—it is for parents and teachers—and also to lifelong learning in the arts, "Lifelong Journey," which is how we help our elderly in society with the arts.

Society is also indicating a need for safe havens for our children after school. I remember, Chairman Jeffords, when we first met, you talked about children after school and their need for something to do. We see now in the effort for volunteers to come forward in America that safe havens are part of that; after-school programs. The Endowment has been very involved in helping young people after school with the arts, which is a natural safe haven for them, where they learn a skill, where they are kept off the streets, where they have a mentor as a teacher.

And I would bring your attention here to some programs we have with the Department of Justice, one of which is "Pathways to Success," and an illustration of some of these. You also have before you some of the programs we support for children after school, one of which is "Art Works." You probably have that book before you.

The President's Committee on the Arts and Humanities last year also came out with another research compendium on "Coming up Taller," about after-school programs for children.

Almost everything the Endowment does in one way or another could be called "educative," and indeed, many of our performing arts groups and artists are doing outreach service to their community as well as doing their own work creating art.

The decline in our funding—almost 40 percent—has made it difficult, however, for the artists and the arts organizations to do both thing at once—to create and sustain their work and be productive in that way and also address the needs of a community or the educative needs of children or older people.

Senators perhaps have heard from some of their constituents about the decline in grants to their States. In fact, in 1997, we are awarding fully 1,000 less organizations than in the past—1,000 across the country.

This is at a time when I feel we should in fact be expanding our commitment to the arts in society, not only for arts education and for our children after school, for quality of life issues, for economic vitality in communities, for a commitment to our cultural heritage generally. This, at a time, as Senator Kennedy again referenced, when we are going to be celebrating a very big birthday, the millennium, and how best should we do it but through the arts and humanities?

The congressmen who created the Endowment 32 years ago had, in my estimation, incredible foresight. I would like to just quote one paragraph from the original legislation: "Democracy demands wisdom and vision in its citizens. It must therefore foster and sup-

port a form of education and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants."

Well, this comes at a rather amazing time when new technologies are exploding across the country, and we need even more wisdom and vision with regard to how to interpret them in our society. The arts play a very important role in this area.

I ask you today to consider the vision of those who came before you in these halls, their vision of a Federal Government which was supporting the Nation's culture in all of its richness—in concert, of course, always with the private sector, with the States and with the communities who are our partners in this—investing in creativity and imagination, leading in arts research and education, ensuring that our varied heritages across the country and our cultural treasures are there for those who come after us, and that we do not rob our children of their future, artistically, by neglecting to nurture and develop the artists and arts organizations of today.

Thank you, Mr. Chairman and members of the committee.

[The prepared statement of Ms. Alexander may be found in the appendix.]

The CHAIRMAN. Thank you for excellent testimony as always, both of you.

I do not think I have seen anything that has drawn more bipartisan support than the call for assisting in education. The President made that obvious, of course, in his State of the Union Speech; the Republicans in their legislative initiative have emphasized education—in the Senate, at least, and I expect so in the House. Thus, I think we have an awareness now that we have not had before that the critical aspects of our Nation's future depend upon what we do with education.

I have been here long enough to watch the arts go up and down. There was a time in the 1970's when we were doing all we could to reinforce art in the classroom and with the public, and then, when funds became short, the first thing that went was arts in the schools.

I think we have learned from experience that that was probably very, very poor judgment on the parts of school boards as well as on the part of Congress. I think it is time that we refocus and reemphasize the importance of education in the arts, and Senator Kennedy's information, which I had not seen, got me excited.

Anyway, I would like to talk with you about what you are doing and what you can do with the existing funds and whether it would be possible to do more with more money. We will be listening today also to examples of school programs in the arts and in the humanities which have enhanced individuals.

Also, you already commented, but I would like Sheldon to comment also on the importance of the new revelations with respect to the age groups of zero to 3 and 3 to 6, because this year, this committee is going to examine what we must do to assist in the full development of a child. So I would appreciate some comments in those areas.

Sheldon?

Mr. HACKNEY. There is currently a growing awareness of the period zero to 3 in the life of the child. This is information that comes

not from the usual sources of children's advocates and other groups, but from scientists themselves, for there is very hard scientific evidence that indicates that children are born, something like a bicycle that arrives on Christmas Day—unassembled. That is, all the brain cells are there, but they are really not wired. And children, frankly, wire themselves, their brains wire themselves. So they need external stimulation of all kinds, especially verbal stimulation, in order for the brain to construct itself and to construct those neural pathways that will allow them to learn later when they grow in maturity and acquire language, which is the tool of learning.

I have thought about what the NEH might be doing in that area. It is a little early for us. We are very active in K through 12 education of all sorts, formal programs, especially now, with trying to use technology and to prepare schools and teachers to use technology. I need to think a bit more about zero 3. That is clearly a period when parents are incredibly important, but the whole environment of the child is very important as well.

The CHAIRMAN. Jane?

Ms. ALEXANDER. As I said, the arts organizations who do arts education and outreach are quite active in that regard with young people across the country.

I remember a few years ago, Senator Kennedy and I visited a classroom in Roxbury, MA where there were second-graders learning from members of the Boston Symphony Orchestra about music; and I have visited dance classes for 2-year-olds that we helped support in Salt Lake City and ceramic classes in Space 111 in Birmingham, AL—I could go on and on. The Endowment supports all of these kinds of things for early childhood development.

Mr. HACKNEY. I might say, Mr. Chairman, that you are going to hear a little bit later from the State of Vermont, where there are interesting programs, reading programs, literacy programs, going on. Among them is an intergenerational program—this is being done in some other States as well—which involves older people actually reading to children and even programs that teach mothers how to read to their children and what to read. Even at the very tender age of zero to 3, that sort of reading, the language stimulation, is absolutely critical to the development of the child. It is very interesting.

The CHAIRMAN. Senator Hutchinson?

Senator HUTCHINSON. Thank you, Mr. Chairman.

I have an opening statement that I would submit for the record.

The CHAIRMAN. Yes; so ordered.

Senator HUTCHINSON. And I would also like to, if I might, submit for the record the last two semiannual reports to Congress from the Office of the Inspector General of the National Endowment for the Arts.

The CHAIRMAN. Certainly. That will be made a part of the record.

[The prepared statement and attachment of Senator Hutchinson follows:]

Senator HUTCHINSON. Thank you.

Ms. Alexander, I think all of us applaud and appreciate the many good projects that the National Endowment has supported

and the contribution that the Endowment has made to art education.

However, I believe that certain realities have compelled many to the conclusion that NEA subsidies are no longer justified. In my view, with all due respect to Senator Kennedy, that is a reasonable, not a reckless, position, and it is not an anti-arts position.

Total ticket receipts for performance arts and performing arts events are up almost to the level of receipts for spectator sports in the United States. No one would suggest that we ought to have subsidies for the NFL or the NBA, but here we have an industry—we have the arts arena—that today almost equals that.

Attendance is up in all arts categories, from museums to operas, from plays to ballets. Private giving to the arts is up to $9.96 billion. Private giving to the arts has been rising steadily since the time the NEA was created in 1965. When private giving is combined with State and local arts funding, the NEA subsidy, which was $99 million last year, is dwarfed, comprising less than one percent of total spending on the arts.

Now, I know that it is argued that the arts are flourishing today because of NEA's support, that the NEA is the catalyst for arts spending, and that the elimination of a small component of Federal spending for the arts would be devastating. But to give the NEA such credit I think is kind of akin to giving the rooster the credit for a beautiful sunrise.

The fact is that private giving to the arts seems to be unaffected by the level of overall NEA funding. When NEA funding increased dramatically from 1975 to 1980, private giving was going up. When NEA funding leveled off from 1981 to 1990, private giving continued to soar. And in the 1990's, when NEA funding has been cut, private giving has continued to climb.

So, faced with chronic deficits and a burgeoning national debt, confronted with Medicare cuts and tough choices on the Consumer Price Index and COLAs, faced with cuts in Head Start and WIC, it is very difficult for me to justify continued subsidies for the NEA. It becomes increasingly harder to justify the existence of the NEA when one takes a careful look at the overhead and the salary costs of your agency.

For example, from 1994 to 1996, the administrative costs of the NEA went from a little over 14 percent to almost 19 percent at a time when the agency was cut by 39 percent and was faced with the loss of 89 positions. Now, that administrative overhead amounts to about 20 cents on every dollar, so when we are talking about arts education, I think that that is very significant.

The NEH, by contrast, in 1996 had administrative costs 23 percent less than the National Endowment for the Arts, and while NEA's administrative costs continue to increase, the NEH proposes to decrease its administrative costs.

So I would just suggest that the debate today is not about the performing arts and their value to our culture and to our society. The debate is about waste and mismanagement. So I would ask why does it cost almost $19 million to distribute just over $50 million in NEA funds?

Ms. ALEXANDER. Senator, if I may answer the first part of your argument and then get to the administrative budget, when you talk

about the rise in attendance at performances nationwide, you are correct—the nonprofit performing arts venues have been on the rise. Yesterday, there was a wonderful article in, I believe, The New York Times about the rise in opera-going. This is true.

However, please keep in mind that with the nonprofit arts—and this is what we are talking about—the earned income ratio is declining for performing arts venues. Why? Because the venue of the performing arts itself—the concert hall, the theater, the dance venue—maintains a static number of seats year in and year out, while inflation costs rise for production.

You cannot continue to raise the ticket prices to the degree that the commercial arts sector does—for example, Broadway or other places like that—because you would then be becoming more elitist, and fewer and fewer people would have access to those venues. So, where earned income used to be on the average 60 percent of any performing arts venue's budget, it is now closer to 50 percent, and that is where we come in, the public sector and private giving.

When you talk about the rise in private giving, you are also correct that more people give, but let us not forget that most people who give are the individuals. How much more are they going to be asked to give? And these are individuals like you and me; we are not talking about the philanthropists, the great wealthy individuals in the country. The bulk of individual support to the country is from the regular public. And above and beyond the ticket price, there is stasis in corporate giving in the arts; there is a rise in giving to nonprofit venues, generally, but not for the arts. There is stasis in giving by foundations to the arts. And we have those figures for you if you should so wish, and I refer you to the Rockefeller Report of over a year ago, which talks about the fact that the private sector will not be making up the difference.

The public sector involvement and the Government's involvement in the Nation's arts, in the nonprofit arts venues, is to provide opportunity and access for all people. That is our role. We do not have a specific agenda, as many in the private sector would have or the commercial arts sector.

Finally, with regard to the administrative budget, let me point out that over 80 percent of our administrative budget goes to personnel. Every time our budget overall is decreased, our administrative budget is going to rise despite the fact that I had to cut our staff by almost 45 percent, because there are cost-of-living increases and our rent by Government Services Administration, that continue to rise.

Now, if the Senate and the Congress were to meet the President's request level for 1998 of $136 million, our administrative budget would decline to 13.8 percent. If you met a budget level of $156 million, we would have a 12 percent administrative budget.

Senator HUTCHINSON. So the fact that the percentage spent on administration within the NEA is higher than most other Federal agencies is simply because you are underfunded; that is the argument that you would make?

Ms. ALEXANDER. Because 80 percent of it comes from personnel—there are certain services that we simply cannot decrease. I have done the best job that I can in managing this agency at almost a

40 percent budget cut, and we had to cut our staff by 45 percent. This was greater than any other agency in Government.

Senator HUTCHINSON. Mr. Chairman, I do not see a light on, and I have lots more questions, but I know there are other members here. Will there be another round, another opportunity?

The CHAIRMAN. Yes, there certainly will; it depends on how long we want to go. We do have a number of witness yet to hear from. Why don't you try one more, anyway?

Senator HUTCHINSON. Thank you, Mr. Chairman.

Ms. Alexander, let us put aside for a moment the debate over the role of the Federal Government in arts funding. There are, again, several concerns about the operation of the agency.

The National Endowment for the Arts, as I understand it, is not subject to the Chief Financial Officers Act, the Government Corporations Control Act, or other strict accounting standards. The NEA has not been subjected to any outside reviews of its management or accounting procedures, and as we were just discussing, the NEA has administrative costs approaching now 20 percent.

Both of the Inspector General's reports—October 1995 through March 1996, and April 1996 through September 1996—had some very serious criticisms and some recommendations, including assisting grantees in correcting or preventing the common deficiencies. They drafted a financial guide and asked that it be distributed.

What I would like to ask, Ms. Alexander, is would you agree today, before this committee, to submit the NEA to an independent audit of its management and operations, open the books to an independent audit, and would you agree today, voluntarily, to subject the NEA to the provisions of the Chief Financial Officers Act, which many other Federal agencies are subject to?

Ms. ALEXANDER. Yes, indeed, Senator, we would. I would like to point out that Congress is the one who decided which agencies would be covered by the Chief Financial Officers Act, and NEA was not included. Nevertheless NEA is subject to review by OMB and GAO, Treasury, and its own independent Inspector General.

Senator HUTCHINSON. And would you agree to an independent audit as well?

Ms. ALEXANDER. Yes.

Senator HUTCHINSON. Thank you for now.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you.

Senator Kennedy?

Senator KENNEDY. Thank you very much, Mr. Chairman.

Of course, I would imagine many of us are aware that the CBS contract for broadcast rights for the NCAA 'March Madness' basketball tournament totaled several billion dollars. So we know that ticket prices are only a part of the cost of producing these sporting events, and the major resource is television, which puts this in an entirely different context than what we are facing in the arts. Although I do not think any American who saw the "Civil War" series could ever forget it, or "The West"—I have only gotten through about 8 hours of those, and I still have many hours to go, but it is absolutely fascinating.

And as Senator Dodd has reminded us, many of those sports stadiums that we see are being built with local tax revenues. I think it is good to realize where resources are coming from, I think it is a pretty different kettle of fish when we are talking the arts and the humanities.

I am reminded, Mr. Chairman—and I will not get it precisely right—that Claiborne Pell would always remind us that the age of da Vinci was also the age of De Medici. His point was that historically great civilizations were recognized for providing respect for rights and liberties, and great civilizations were also the ones with the highest support in terms of the arts.

I am impressed that you are able, with the overhead that you have, to try to look at some of the very special kinds of creative aspects of the American culture and art forms in the smallest of communities. Cultural heritage is something which enhances and it should be preserved. I mean, we are not talking about managing Social Security, where you simply send the check out. What the Endowment is looking to do, as I understand it, is to really find those aspects of the American soul and creativity which are out there, many of which are in small communities, and try to preserve them, record them, and make them available to the American public, and preserve them for future generations so that we can really have an insight into where we come from and who we are and the enduring forces that impact the American soul.

As the chairman pointed out, we are all enormously interested in the educational influences and capabilities of the agencies. I think the college board study reveals extraordinary figures. I recall talking with Jane Alexander some time ago, and before that to John Williams about how the Greeks were so successful in mathematics over such a long period of time through using art and music forms to help very small children begin to understand mathematical concepts. He was a great believer in the importance of arts and art education in terms of not only appreciation for the arts but also in terms of the expansion of the mind.

Ms. Alexander and Mr. Hackney, if you were to say to us that we have a program here that will raise SAT scores by 50 points, both in the verbal and in math, if you said that around here, most people, Democrat or Republican, would say: How do we do it? Let us find out how we do it.

Well, you have suggested how it can be done—in terms of the arts and music and music appreciation—and I would like to put that report in the record. It is a fascinating analyses of a whole range of art appreciation and music appreciation and what has happened in recent times in terms of the SAT scores—not that those ought to be definitive in terms of what is happening in people's minds, but it is at least a rather dramatic differential between those who have been a part of the arts and have studied it and those who have not.

Time is moving on, so let me just ask both of you to respond to this. What has been the experience at the Endowments with grants to your agencies in terms of developing private participation and support? What kind of leverage have you been able to sustain in terms of dollars that have been appropriated. How you have been able to leverage the private sector and, if it were not there, wheth-

er you think those particular undertakings would have gone ahead or been successful.

Mr. HACKNEY. I will go first, since the NEA figures are a bit more dramatic because they are dealing with a different set of institutions. We make possible the generation of private funds for humanities activities in rather a dramatic way. Over the history of the NEH, $1.5 billion has been generated from the private sector to support humanities activities in response to the NEH programs.

I have been thinking a bit about the administrative cost question as well, and there are economies of scale that come with the growth of any enterprise that is properly managed. Those economies of scale work in reverse as you go down, of course.

One thing that makes NEH a bit more expensive to operate than perhaps the Social Security administration is that the heart of our enterprise is a merit review system that depends very much on scholars and humanists and the directors of museums joining in a system of judging the quality of applications. That gives a great deal of integrity to our program, and because our programs have integrity, because the quality is assured, project directors can then go to private sources of support with that imprimatur of excellence and get support much more easily than they can otherwise.

So that $1.5 billion comes from the integrity of the review system itself, and I think it is quite dramatic. Our leverage factor is something over $1 for every $1 of grant support that we give.

Ms. ALEXANDER. Thank you.

Senator, every time we make an award, we ask for a one-to-one match, and in some cases, three-to-one, depending on whether the applicant wants to apply for Treasury funds. In the past when we had seasonal support of our institutions, we could point pretty directly and say that for every dollar that we awarded, in fact we leveraged a lot more from other public and private moneys. Usually, the ratio was about 12-to-one. Now, we only give project support, so we cannot really use those figures because they do not work.

But through our Planning and Stabilization Division, we are in great measure supporting organizations creating their own endowments, which again is another form of leveraging community support for the endowments for those institutions. Everything we do in that sense is seeking other partners.

Senator KENNEDY. My time is up, Mr. Chairman. Thank you.

The CHAIRMAN. Thank you, Senator Kennedy.

Senator Warner?

Senator WARNER. Thank you, Mr. Chairman.

I welcome our witnesses, and I wish to compliment them both on the leadership that they provide to their respective organizations. Through that leadership, I think you have greatly enhanced the credibility of the organizations in the Congress of the United States.

I have been forewarned by everyone not to mention politics, but I have decided to go ahead and do it, anyway. I just finished a reelection campaign in which there were issues raised, primarily about your organization, Ms. Alexander,but you have done a lot to improve the atmosphere for those of us who are daily working in the political arena and answering to responsible inquiries by citi-

zens who still have deep concerns; but again, I think you have gone a long way.

I must say I am curious about this booklet—it is a very pretty, very attractive cover—but didn't we just see on Monday three Presidents with paintbrushes cleaning graffiti off of walls? [Laughter.] But I guess art is in the eye of the beholder, then; wouldn't that hold true?

Ms. ALEXANDER. I think that is supposed to be a mural, Senator.

Senator WARNER. I guess I do detect a wall somewhere. [Laughter.]

Mr. Hackney, you and your organization have recently touched something very dear to me and to many Virginians, and that is the Jamestown archaeological project. I have visited that, and it is fascinating. We are digging up remnants of the 1600's and making slow but sure progress in that area.

Mr. HACKNEY. It is exciting, isn't it. It is emerging, and it was not known that it was there; it had basically been lost——

Senator WARNER. Could you draw your mike up just a little closer, because what you are saying might not be shared with our audience.

Mr. HACKNEY. I was saying that it is an exciting venture because it was not really known that the remains of the original settlement were still there. They sort of disappeared, one though, into the river; but they are there, basically, under the mud, so they are reemerging.

Senator WARNER. They are there, and you are bringing that to light, and it is thoroughly enjoyed by the children.

Going right to the heart of a question, I have been a supporter through the years, and I am proud to be, and will continue to do so, but I would ask Ms. Alexander this. What kind of handicap has the absence of a permanent authorization placed on you, if any?

Ms. ALEXANDER. Senator, as you know, we have been appropriated without reauthorization, as have a number of other agencies through the years. I believe that we would continue to be appropriated, but I think more——

Senator WARNER. I understand all of that, but if it is not to happen again this year—I hope the leadership, and we have strong leadership on this committee, will take a shot at it, and I will support it—what handicap, if any, does the absence of this authorization place upon you and your organization, the trustees and others?

Ms. ALEXANDER. I feel that the handicap is one of the value placed on the arts in our society; more than anything, a commitment to the appropriate Federal role in the arts in our society. And I would hope, as we approach this new century and this new millennium, that we would have that commitment from the great Government of the United States of America.

Senator WARNER. Well, I share in that.

Mr. Hackney, would you care to address the question?

Mr. HACKNEY. Yes, and let me make two quick points. While I agree with what Chairman Alexander has said, it is also true that without an authorization, we are governed by different rules in the House of Representatives, making our appropriation much more vulnerable when it reaches the floor. That is quite a serious matter.

The other is that there is language in the bill that this committee voted out last year that would be enormously helpful to both agencies in the pursuit of our missions, and that is the "solicit and invest" language allowing us to actually solicit funds and then to manage those funds so that they grow over time, making the two agencies, eventually, in the distant future, perhaps, more of an endowment than they are now. I really cannot stress too much how important that would be to us.

In the humanities, there is a group of supporters who have come together, with my beneficent smile, and formed an organization called the National Trust for the Humanities, which is the 501(c)(3) organization chartered here in the District. That is wonderful, so there is an organization that can solicit and invest funds and can raise money to support humanities activities. But it would be every helpful if the two Endowments could do the same.

Senator WARNER. As a follow-up to Senator Kennedy's very interesting observation about the relevance to art in learning other skills like mathematics, how are you dealing, Chairman Alexander, with the school boards across America, to get greater enthusiasm into our lower schools for the acceptance of an art program as part of the curriculum?

Ms. ALEXANDER. Senator, we have been a convener in that regard of the Goals 2000 Arts Partnership, which involves chief State school officers and all kinds of people who are involved in education in general, helping to get the arts as part of the curriculum as Goals 2000 suggests the arts should be. This has been quite a successful partnership, and I think we have all States on board now subscribing to Goals 2000 in one way or another.

Senator WARNER. Very good. Thank you, Mr. Chairman.

The CHAIRMAN. Thank you, Senator Warner.

Senator Bingaman?

Senator BINGAMAN. Thank you, Mr. Chairman.

Let me join the other Senators in congratulating both of you on your excellent work, and we will certainly miss you, Dr. Hackney; your contribution has been tremendous. And Jane, we are glad you are staying; I appreciate that.

Let me say that in my home State since I have been in the Senate, I have seen a burgeoning of arts-related activity, not just in Santa Fe, where you would expect it because of the long tradition of art involvement, but in the small towns around New Mexico. In my home town of Silver City, we now have an arts council which does a superb job of bringing performers to town and making educational opportunities and arts-related cultural opportunities available to students. I believe the National Endowments have had a big part in that. And I think that instead of our focus always being on how we can cut back on your support and cut back on the involvement of the Federal Government, we ought to look at areas where we might do a better job of asserting and making this opportunity available.

One that occurs to me is in Head Start. Picking up again on what Senator Kennedy referred to about the improvement in test scores of students who have had music training, there was a news segment on National Public Radio last week that highlighted the study that you referred to, Ms. Alexander, in Irvine, CA. The report

stated that the Irvine researchers found that 3- and 4-year-olds receiving music lessons on electronic piano keyboards scored 34 percent higher on spacial-temporal reasoning tests, which increase the ability to solve puzzles or assemble toys, than children given computer keyboard lessons or no keyboard training at all. And of course, a 34 percent higher score is even better than a 50-point improvement on the SAT.

I am just wondering what has been done or is being done to insert the arts, particularly music, into the Head Start program, where the Federal Government does have some ability to determine what types of activities the students engage in. Do either of you know the answer to that?

Ms. ALEXANDER. We had a program until the budget cut called "Art Plus" with Wolf Trap, which was addressing children in early learning and music, and Head Start programs would often be a part of that. Unfortunately, we are not longer directly involved with that because we did not have the funds to continue it. But it is an area that we think is very important, as I think you do, and we would like to be more involved, and we are seeking ways to find more involvement with Head Start.

Senator BINGAMAN. It would be interesting to know what kind of additional costs would be involved in trying to provide that additional dimension to the Head Start program. I know we are always short of funds for Head Start, but if there were a way to enrich the program through some type of music component, it seems to me, based on the results that they are obtaining in the Irvine study, that it would be a good investment.

Ms. ALEXANDER. Yes.

Senator BINGAMAN. Let me just conclude by saying that I think the work that the National Endowment for the Humanities has been doing to use technology and to make that technology more supportive of people in our schools trying to teach the humanities is a great step forward. I am persuaded that as far as looking for cost-effective ways to spend Federal dollars to improve education, technology may be the most cost-effective thing we can do in providing new tools to the teachers in the classrooms. I know that that is one of the priorities that you have had, Dr. Hackney, so I commend you for it. I think that is exactly where you should be putting your emphasis.

Mr. HACKNEY. Thank you.

Senator BINGAMAN. Mr. Chairman, that is all I have.

The CHAIRMAN. Thank you very much, Senator Bingaman.

Senator DeWine?

Senator DEWINE. I have no questions, Mr. Chairman.

The CHAIRMAN. Senator Reed?

Senator REED. Thank you, Mr. Chairman.

I too want to commend both Chairman Hackney and Chairman Alexander for their stewardship of their agencies and also for their testimony today.

Some of the discussion today has been intriguing and interesting. When I talk to the leaders of my arts and humanities communities back in Rhode Island, they cite the indispensable need for the National Endowments for the Arts and Humanities. We have seen numbers that private giving is going up, and I suspect that that

is a function of arts organizations working very much harder to stay in place; their costs are rising. They have to reach out, and one reason they have to reach out more to private donors is because the Endowments are less and less robust in their gifts and grants to these agencies.

I think the other aspect of this, though, that they would cite to me is that without the Endowments, their purpose, their larger public goal, would not be served, and they would become more commercial—they would become a lot like what you see in Broadway touring shows, etc. A case in point—in Providence, we have two major stages. We have the Providence Performing Arts Center, which puts on Broadway touring shows that are very well-received; it is a not-for-profit, but it is a not-for-profit designed to bring in commercial entertainment. We also have Trinity Repertory Company, which is one of the leading repertory theaters in this country. Right now on their stage, they have a new play called "Ambition: Facing West," which would not have been produced, I do not think, without the Endowments' support of Trinity in general and specifically. At the same time, they have a very modern revival of "Romeo and Juliet." This is theater that you would not get in Providence, RI without the contributions of the National Endowment for the Arts and private donors. And frankly, I do not think you can have one without the other, so I think we really should recognize the critical role that both endowments play in the lives of our communities.

One other thought is that we have been talking about culture and the arts and all of these wonderful things. Back up in Rhode Island, this is economics. The renaissance and revival of Providence is being led in large part by the revival of theater, the arts. That is one of the things that has moved Providence forward. And I do not have to talk to my arts and humanities communities; I can talk to the mayor and all the people involved—they like this. This is something that is giving us economic power again in the city.

For all of these reasons, I would ask for your comments about how much your help spurs economic development, just as do Department of Commerce grants and all the things we do routinely to help cities become communities and centers of vitality. I wonder if you could comment on the economic perspective?

Ms. ALEXANDER. Yes. I am glad, Senator Reed, that you talk about Providence and the mayor's wonderful investment in the arts and in artists in particular. The mayor of Providence has given special tax breaks to artists who will move into the downtown area and revitalize the moribund neighborhoods. I think this has been extremely successful and has been duplicated in other cities as well.

We know that artists coming into areas gentrify the neighborhoods, and this is in fact going on in Providence. I would also like to point out that the city has been revitalized through architecture and design. If you pay a visit to the great City of Providence and a few others in the country that recognize the value of design and architecture, I think you will see that the arts play a great role there.

The issue of economic vitality is going on in conversations with mayors all across the country, and cultural tourism as well is one

of the hottest things going right now, and cities are trying to bring cultural tourism more into play in their communities.

Senator REED. Dr. Hackney?

Mr. HACKNEY. Cultural tourism is a focus of the NEH now. One way in which we are doing that in conjunction with the NEA, in fact, is that with a consortium of cultural institutions, we have funded a set of seminars around the country to train or inform agents who are involved in tourism and also the leaders of historical museums, historical sites, and other cultural institutions about how they stimulate tourism in their areas. This is not very complicated, but it is a new field, that is, the cultural heritage, or "tourism," as it is known. So we are placing a lot of emphasis on that.

Your neighboring State, the State of Connecticut, has a State Humanities Council that is very aggressive in this area, and it has gotten State funds, which I think is a great thing, but the NEH is doing that as well.

Let me give you one example of another that illustrates the impact of humanities in arts activities. We helped to fund an art exhibit called "The Age of Rubens" that travelled to half a dozen sites. One of its stops was Toledo, OH, which is a small city with a very nice museum. It stayed there for about 3 months, and it attracted some 230,000 visitors during that 3-month period. That is well above the population of Toledo, OH, so it was clearly bringing people from all over the region to that museum.

A study was done of the economic impact of that fairly short art show, and it was determined that the impact was worth $27 million to the local economy, because those people came, they went to the show, they stayed in hotels, they ate in restaurants, they shopped, so it had a tremendous boost to the economy of Toledo.

That is not why we do humanities activities, but it certainly is a very beneficial side effect of it.

Senator REED. Thank you.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you, Senator Reed.

Senator Dodd?

Senator DODD. Thank you, Mr. Chairman.

I will ask unanimous consent to have my opening comments included in the record if I may.

The CHAIRMAN. Without objection.

[The prepared statement of Senator Dodd follows:]

PREPARED STATEMENT OF SENATOR DODD

Mr. Chairman, I am very pleased that this morning we begin consideration of the reauthorization of the legislation establishing the National Endowment for the Arts and the National Endowment for the Humanities.

Wherever I travel around my home state of Connecticut and elsewhere in the country, I am reminded of the richness of our nation's artistic heritage and the diversity of our cultural life. From arts education programs in our schools, which may start with finger painting among preschoolers, to the artistry of deaf performers in the National Theater of the Deaf, art is everywhere in our society, enriching our quality of life and improving our communities.

We should all be proud of the growing vitality of this nation's arts. And yet, we see today an effort to dismantle the one national institution that has presided over this blossoming in American life—the National Endowment for the Arts.

With a deep commitment and a small budget, the National Endowment for the Arts has provided vital support to states, local communities, schools, artistic and cultural institutions, artists, and others for just over 30 years. While limited, these dollars have made a substantial difference. It is estimated that each dollar from the NEA attracts eleven dollars in local and private contributions. This has enabled communities with few resources to attract major traveling shows and to develop their local talents with local opera, theater and orchestra groups.

The arts not only contribute to quality of life, but they also add greatly to the economic life of our communities and our country. It was estimated that in 1988 the arts contributed $354 million to Connecticut's economy. A 1993 study of the New York and New Jersey region estimated the economic impact of the arts to be nearly $10 billion for these two states alone.

Mr. Chairman, the arts make a great difference in our lives, and in many cases, it is the NEA that makes the arts possible.

We must put the NEA once again on a strong footing. Most importantly, the agency, along with the NEH, must be reauthorized. I am hopeful that the Committee can pick up where we left off last Congress. After a great deal of work developing a consensus, this Committee reported a strong reauthorization bill on a 12-4 vote. It was certainly not everything I, nor probably any other member of the committee, wanted; but it was a strong bill that had our support.

Mr. Chairman, I also believe we must do more to ensure the future vitality of the NEA and the NEH. We must truly endow these agencies. As you know, I have been working on a proposal by which revenue from a copyright extension would fund a True Endowment. This endowment would supplement existing funding for the agencies, but provide a firm base of consistent support. Mr. Chairman, today's successful art would help support the art of tomorrow. I recognize that copyright law is not within this Committee's jurisdiction, but I am hopeful that we can keep this sort of innovative idea in mind as we move forward on this vital piece of legislation.

Mr. Chairman, I look forward to hearing from our distinguished witnesses today. I am particularly pleased to welcome Jane Alexander and Sheldon Hackney back to our committee. Each has shown such incredible leadership of their agencies at a very difficult time.

I would especially like to take this opportunity to thank Sheldon Hackney, who recently announced his retirement, for his service at the NEH. By any measure, his tenure has been difficult from the history standards to battling over appropriations. Not only did Sheldon meet these challenges; he also amassed a substantial record of new accomplishments—The National Conservation, the recruitment of key corporate sponsors for the NEH's work and redesign of the agency.

Senator DODD. And let me just underscore the comments that Jack Reed made. I do not have the numbers for the last couple of years, but in 1988, the arts contributed $350 million to my State's

economy. That is a 10-year-old number, and I do not have the latest number, but obviously, it has probably gone up.

I would also underscore his point about how different artistic events attract different audiences. There is a great deal of value in having those productions which at this juncture may not necessarily attract the most attention but are vitally important if you are going to maintain a movement in the arts area. For instance, things like the Bushnell Memorial in Hartford, which has commercial productions which are very successful, are critically important to the downtown area of Hartford. The American Theater of the Deaf is obviously quite different in economic terms and yet it makes a remarkable contribution.

I was thinking about a great irony the other day. I am on the board of the American Theater of the Deaf, I spoke at their 30th anniversary, and I would say to my colleagues how times have changed. The idea for that theater was initiated by the Federal Government. The administration at that time came up with the idea and sought someone willing to start a theater of the deaf. The idea came from here, and David Hayes, who was associated with the O'Neill Theater in Connecticut, stepped forward and said, "I will do it; I will try." And again, it was not tremendously popular or successful initially. Today, however, it has traveled all over the world. In fact, they performed here in the Senate a year or so ago, which my colleague from Vermont may recall. So how times have changed. Here was the Federal Government urging someone to step forward and do something, and today we are in the position—it seems—to be discouraging the public sector's involvement in making the arts available to more people.

Well, as you know, I sort of go around and around on this issue. I will say to my good friend and colleague from Arkansas that we have been through the dreadful experience in the last days in Connecticut of trying to keep the Hartford Whalers in town. I do not know how it is working—there has been some new effort in the last 24 hours or so—but it looks like they may be leaving, despite the fact that we offered to build a new $147 million coliseum for them, not to mention roads and whatever else they would have needed in order to stay in town. But the owner is going to shop it someplace else. So that here, we are talking about a public commitment to build one coliseum in Hartford, CT for a hockey team that will exceed by $50 million the entire budget for the National Endowment for the Arts. Now, that is public money going to build one ice hockey rink in one town.

So it seems to me that as a country that when we start talking about the availability of resources to bring productions and ideas to people who would not otherwise have access to them, it is something we ought to be engaged in and proud of in this country. We should not have the paucity of resources that we dedicate to something that has contributed so much to our wealth as a Nation.

I am hesitant to tell you this story, but—and by the way, I find that students bring this up all the time. Yesterday, I spoke to four public high schools in my State through an interactive television system—New London High School, Waterford, Montville, and East Lyme—on the issue of the arts and arts education and their local school budgets. And about 3 or 4 months ago, I did an interactive

program with students from four high schools in Ohio, Michigan, Illinois and Missouri, and one student asked about the NEA. I gave my argument that I thought this was an extremely important effort, and I made the point that, historically, most of us can remember the great artists from a period of time, but we have a hard time identifying who the political leadership was at the time that may have supported it along the way. So we in leadership sort of fade into memory, but artists have a way of surviving history.

I thought I was being very clever, and I said, for instance, everyone remembers who painted the roof of the Sistine Chapel, but hardly anyone could tell you the name of the Pope who commissioned it to be done. And I said, of course, it was a wonderful accomplishment of Leonardo da Vinci. [Laughter.]

And all of a sudden, the television was going crazy, and one 12-year-old was raising her hand madly, and she said, "Senator, you are not very bright. That was Michelangelo."

So I said, "That is my point—I wanted to see if you knew." [Laughter.]

But the point, obviously, is that we remember the artist, but very few people remember who the political leaders are. So I do think this is important. Finally, my colleague from Arkansas talked about the rooster—I am not sure that roosters ever take credit for the morning, but they certainly celebrate it. And in a sense, I think the NEA and the NEH are celebrating the creation as much as the rooster celebrates the creation of another wonderful, God-given day. In a sense, that is what we try to do with this, is to celebrate it and allow people to enjoy the celebration of our national creations.

Now let me just raise once again with both of you my idea on true endowment. As you know, I have been at this for about 4 or 5 years, and I am going to pursue it, and I am eventually going to win. We are sitting around, arguing about $90 million, $100 million, $110 million, back and forth here; and I suspect this will go on as far as the eye can see in the future. We have got to build a true endowment for the NEA and NEH in this country.

The idea that I have raised over the years is to look at copyright. It has faced a lot of opposition, primarily from the copyright community. Once the copyrights terminate, my idea would be to extend them—and if I could just finish this thought, Mr. Chairman——

The CHAIRMAN. Go right ahead.

Senator DODD [continuing]. That once the copyright terminates—right now, it is the life of the artist plus 50 years, and then, of course, it goes into the public domain. There is a debate to extend the copyright an additional 20 years, and I do not object to that, although I am getting a little uneasy when I see who is coming to lobby for it—it is not artists so much as it is second and third and fourth generations who are living off the works of their great-grandparents—which is fine, and I understand that, but the Constitution is quite clear—copyright is not an unlimited right.

It seems to me that if we could at the end of a copyright period, whatever it is—whatever Congress wants to establish—for an additional 10, 15, 20 years—we might then auction the copyrights, and people who want to bid on the copyrights could buy them for this period of time, and then let them police the collection of revenues

off them, but those auction dollars would then support the National Endowments for the Arts and Humanities. And with our ability to preserve and maintain works of art and the new creations that are happening in ways that we could not even have possibly imagined, while this would not necessarily generate a great deal of revenue in the next few years, certainly in the next century, long after all of us have departed, I think you would really create a fabulous endowment—one generation, if you will, supporting future generations of artists.

I have asked the Copyright Commission to look at this idea, but they are going to take another year, so Mr. Chairman, I am going to put this back in bill form—I did it several years ago—and I am going go raise it again, and I am going to offer it as amendment on the copyright extension if it comes up. I have spoken with people like Kitty Carlisle Hart, who is a strong supporter of this idea—of course, her husband made a significant contribution. I have mentioned it to Paul Newman, who is my constituent, and he thinks it is a terrific idea; and I spoke with Anita Baker recently.

I think younger artists, the producing community, if you will, of artists, really like the idea. And again, while I am sympathetic with those who want to be able to reap the benefits of their forbearers, there comes a point, it seems to me, when it might be worthwhile make some of those resources available to the generation that is struggling out there and really establish a true endowment. Now, again, it will not have large resources early on, but I think it is what we ought to be getting to, and getting to as quickly as possible, as a way of really sustaining a long-term commitment to the arts and humanities.

So I am going to offer it. I welcome cosponsors and supporters of the idea as a way of generating some support for this program. Again, I happen to believe there is a value in having the Federal Government involved in supporting these efforts because it is so important that access and quality be enhanced. Living in Connecticut, Rhode Island, New York, obviously, there is availability. I saw "Chicago" Friday night and had a wonderful time. I can drive into New York; it takes an hour and a half to 2 hours for me to get there. But if you live in a rural part of Arkansas or Oklahoma or some other place, access is much more difficult. And of course, what I have always loved that the NEH and NEA brings these productions out to places where people would otherwise have a hard time being able to enjoy them.

So I do not know if you want to make a quick comment on this endowment idea. Again, I have received incredible hostility from the copyright community on this, but I am just sick and tired of it; I think it is ridiculous. We really ought to try to create a real endowment here in this country. These are misnamed agencies. These are not "endowments"; they are not even remotely close to being endowments. I do not know what it is going to be left by the time we get through ripping it apart here, but it certainly is not an endowment. So I would like to see us establish a true endowment, and there are ways in which we can do it, and this is one idea; but I intend to pursue it, and I would be interested in your comments.

Ms. ALEXANDER. Senator, I applaud your efforts. I think we do need to have a real endowment, and I think that that was the original intention of the legislatures, and what happens was that the matched money came in, sat here, and there were too many matches, and the agencies simply cannot handle it, and so the match was made by the organization outside. So there was never an endowment built up, and I think that your ideas with regard to copyright or even a piece of the copyright extension period of 20 years would be very valid for the humanities and the arts endowments. That, coupled with the ability to solicit and invest funds, as my colleague, Mr. Hackney, pointed out, would be very valuable.

I would also like to point out, since you cited the wonderful National Theater of the Deaf in Chester, CT, which is a rural area, as you know, that the National Theater of the Deaf, we have continued to support and we just gave a $40,000 grant to tour to the Southern States, the Midwestern States and all of the New England States. So that is how our little impact grants get out to all other areas. And this would not be supported by the private sector to the same degree.

Senator DODD. Thank you.

Sheldon, by the way, congratulations on a wonderful job. We will miss you.

Mr. HACKNEY. Thank you very much, Senator.

I like your idea very much and would support it. I would welcome any dedicated stream of revenue for the NEA and the NEH. The one that you are suggesting seems to me to be the most logical and the best bet. I think the opposition comes mainly from the holders of music and other copyrights. There is some nervousness among scholars, though, that I should at least mention here, in that this would keep out of the public domain for another 10 or 20 years materials that would be coming into the public domain and therefore be more easily used by scholars and teachers. I think that that is a trade-off, and the trade-off is worth it. I would support it enthusiastically.

Senator DODD. Thank you very much, and thank you, Ms. Alexander, for mentioning the Theater of the Deaf. They performed "Ophelia" recently, and I went to that performance. Obviously, people from the nonhearing community attend these performances. And what an incredible performance it was, without a sound, and yet with all of the signing, acting and emotion, to be able to recreate the production of "Ophelia" was just stunning—and then to watch an audience who does not clap, as we normally do, but how a deaf audience applauds in appreciation. You are not going to fill the Bushnell with it, and you are not going to sell out the Kennedy Center, but you are certainly going to make a difference to an awful lot of people out there who want to be able to go and see a production of nonhearing people that will really move you as a hearing audience should be moved by it, but obviously, it does not really attract the same kind of audience. So I appreciate your mentioning it.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you.

Senator Hutchinson?

Senator HUTCHINSON. Thank you, Mr. Chairman.

It seems to me that, like so many of my colleagues have said, we have heard some very inspiring anecdotes and tales about the value of arts and particular art productions and programs. I do not quibble with that. If the debate today is about the value of art, there is no debate. If the debate today is about the value of art education, there is no debate. But I do object strenuously to the notion that to be in favor of culture, in favor of arts in our country, in favor of providing arts education accessibility to students in rural areas, you have got to suddenly be for the NEA, or to even believe—and with regard to my earlier reference to the rooster—I have heard repeatedly that the one percent of funding for performing arts in this country that comes from the NEA budget is the catalyst, is the leverage, for the flourishing arts community.

I am all for celebrating the performing arts, but I do not think accepting blindly this agency is the right way to celebrate, or to pretend that this is the only area of Federal subsidies and Federal support for the arts. In fact, I have here a listing that would indicate that not only is the National Endowment's budget less than one percent of all spending on the arts, it is less than 5 percent of total Federal support, direct and indirect, for the arts and humanities in this country—the Smithsonian, the National Gallery of Art, the Kennedy Center for the Performing Arts, the Woodrow Center for Arts and Education, the Library of Congress, USI Cultural Division, and on and on.

I just do not believe that the NEA, because it has the word "Arts" in it, should suddenly be exempt from the kind of scrutiny that it is our obligation as public officials to provide over any agency in which taxpayers' dollars are being spent.

We are hearing all this about we are trying to decimate the NEA; it seems to me from what I have heard today and from looking at the President budget that it is anything but being decimated.

Ms. Alexander, one of the justifications for the high administrative percentage and budget within the NEA was the salaries. As I look at the agency request for a 27 percent increase for fiscal year98, up to $136 million, if we contrast that 27 percent increase to the 2.8 percent COLA that the President has called for for Federal workers, that seems to me to be pretty sizeable—that is a great contrast to any kind of effort to decimate. And a review of that budget request for permanent positions shows an increase of 22 from the 1996 level, with 80 of 161 positions to be filled by individuals at the GS-13 level or higher. That is $45,939 to $98,714. This number does not include your executive-level salary or five other individuals who also make between $101,000 and $123,000 per year.

I want to express my appreciation for your willingness to make these management changes and to subject the agency to the kind of scrutiny that other Federal agencies face. I heard Senator Kennedy speak of small communities. I heard Senator Dodd talk about arts being available to more and more people. Well, I would feel a lot better about supporting the NEA if I saw that in my home State of Arkansas.

The primary mission as I understand it is to increase access to the arts, and yet at least one-third of congressional districts fail to get any direct NEA funds—one-third of congressional districts.

A large percentage, as you know, goes to multimillion-dollar opera houses, symphonies and museums, such as the Metropolitan Opera, with a total income of $133 million; the Lyric Opera, with a total income of $37 million; the Boston Symphony, with a total income of $43 million; the Art Institute of Chicago, with a total income of $96 million. And many of these wealthy organizations have experienced significant cuts in NEA funding, but their budgets just surge right on.

To imagine that somehow, support for the arts is dependent upon what kind of subsidy we give to the NEA is a hollow argument. NEA funding has gone up, private support went up; NEA funding leveled off, private support went up; NEA funding was cut in recent years, and private support continued to go up.

I think it is a bogus argument. And in my home State of Arkansas, where the per capita income is well below the national level, median family income is well below the national average, and the level of education attainment, while we are striving hard, is not yet where it ought to be, and we know that—but last year in Arkansas, we had 12 grant applications submitted, and only one was approved for funding. My constituents, as Senator Dodd pointed out, do not have the resources to travel long distances to experience and benefit from art projects in many of the large cities where there is NEA funding, and one out of 12 does not seem to me to be very defensible.

The total direct grant award for Arkansas was $410,200 for the Arkansas Arts Council, which in turn "supports activities within the scope of our State plan." Four hundred ten thousand dollars for the State of Arkansas—just one museum in one big city—the Whitney Museum, for example, will receive $410,000, almost as much as our entire State of Arkansas receives!

So I have a hard time justifying the funding formula, which I believe so clearly shortchanges small rural States like Arkansas, where—and I am not sure what all the benchmarks are for the decisions that are made—one out of 12 and a total of $410,000 to the Arkansas Arts Council does not seem to me, out of a $99 million budget, a very wise investment in support of the arts and arts education.

One of the recommendations, as we discussed earlier, of the Inspector General's report was to provide a financial management guide for the nonprofit organizations that are grant applicants. Has that booklet now been made available to grant applicants as recommended by the Office of the Inspector General?

Ms. ALEXANDER. No, Senator.

Senator HUTCHINSON. The report stated a year ago that the recommendation had not yet been implemented; so another year has passed, and that recommendation has not yet been implemented?

Ms. ALEXANDER. If you would excuse me for a moment, I will ask my general counsel. [Pause.] Senator, when I had to impose the reduction in force in the agency, which reduced the staff by almost 45 percent, I had to impose a reduction in the Inspector General's Office as well, and I think that they only have a staff of two now; they are not able to handle the workload, as I understand it.

Senator HUTCHINSON. Well, we have submitted the Inspector General's report for the record, and that report says that they pro-

vided a draft of the booklet that they thought would be appropriate and helpful for grantees to have in hand. They were very, very critical, as you know, of the lack of accountability within the grant process. So it is difficult, when I am assured that the NEA is not funding bad projects, they are not funding projects that are going to be offensive to the American people, or whatever—I do not think there is any way for you to really know what you are funding, according to the Inspector General's report. But here now, we have gone more than a year, in which they provided a draft—or at least, that is what their report said—and it seems to me that that would have been a very simple thing and would have, in the long run, saved enormous amounts of money had it been provided to grant applicants. And I think this is all too typical of the kinds of things that we see in the agency.

Ms. ALEXANDER. Senator, if I may get back to you on this, I am not totally knowledgeable about what you are talking about with the Inspector General booklet, and I would like to answer your question later.

Senator HUTCHINSON. That would be fine; I appreciate that.

Mr. Chairman, I know we have another panel, and I have taken a lot of time, but I do have additional questions which I would like to submit to Ms. Alexander for her response in writing within the next week, with your permission.

The CHAIRMAN. You certainly have that right, and I intend to submit my own questions as well, so as not to take up more time.

Senator HUTCHINSON. Thank you.

Ms. ALEXANDER. Mr. Chairman, may I just respond to a few things that the Senator addressed?

The CHAIRMAN. You certainly may.

Ms. ALEXANDER. Let me suggest an analogy here with regard to the arts. You are correct that Arkansas received very little in the way of awards and dollars this year. Again, they would have received more, of course, had we had the budget that we had before. However, an analogy that might be appropriate is that there are apples grown in practically every State of the United States, but there are few States that have the right conditions for nurturing and developing apple trees; and then, they are distributed all throughout the Nation.

The same is true of the arts. The talent pools, the areas of nurturing and development of artists tend to be located in a few States—but there are artists everywhere.

Now, with regard to Arkansas, we do have a lot of awards that are made in New York and other States that, then, our organizations tour to Arkansas. For example, we have our Mayors' Institute on City Design, and I know that some of your mayors in Arkansas, of Little Rock and another city there, also participated in that.

There are many ways that Arkansas is the beneficiary of NEA grants that are not necessarily direct grants but are the result of touring, broadcast impact—for example, WHYY gets "Fresh Air" with Terry Gross in Little Rock and Fayetteville, and things like that.

Senator HUTCHINSON. Mr. Chairman, if I might just respond, I do object to the characterization of my State and to I guess what I could only call "trickle-down arts economics," by sending the

money to the large cities and hoping some of it makes it to Arkansas.

We submitted 12 arts applications. I think you have boasted in your publications of your willingness to support Native art, folk art. Arkansas is rich in culture and in arts, and to say, or to imply, that there are just not enough apples grown in Arkansas to provide more than $410,000, when I see single museums all over this country, for single projects, receiving grants larger than that, does not convince this Senator.

Ms. ALEXANDER. Senator, I did not mean to imply that Arkansas does not have wonderful arts; indeed, it does. I have visited your State several times, and I know exactly all the wonderful arts in the State. I also would point out that we have a very large initiative in partnership with the States to develop folk arts in every, single State in a solid infrastructure, and of course, Arkansas is one of those as well.

Senator HUTCHINSON. I would only accept your own characterization—Arkansas did not do very well by the NEA.

The CHAIRMAN. I would only point out that there is only about $70 million to distribute among 50 States, so if you go on a per capita basis, I expect you probably did——

Senator DODD. In fact, you did not get much of a reduction. You went from $440,000 in 1996 to about $410,000.

Senator HUTCHINSON. Proof that we did poorly both years.

Senator DODD. And then, the year before——

Senator HUTCHINSON. I think it would be very interesting to look at the per capita breakdown, but I would also point out that the purpose of the hearing today as I understand it is arts education, making arts education available in rural areas and inaccessible areas, which was the primary mission of the NEA when it was established.

So that regardless of what the per capita might be, if our goal is to make art and culture and performing arts available to those who do not readily have access to them, then I would say that States like Arkansas should be receiving far more than their per capita share.

Senator DODD. Well, I suspect that next year, you will, to tell you the truth. [Laughter.] I was frightened to death we were going to find out that Arkansas got all the money. [Laughter.]

The CHAIRMAN. Senator DeWine?

Senator DEWINE. Mr. Chairman, I was going to forego questions, and I will forego questions, but the last series of questions prompts me to restate what I stated 2 years ago, and I would just like to State it again publicly. And Ms. Alexander and I talked about this in my office before, and we talked about in the committee before.

I believe that your priority should be the underserved populations in this country. I think it should be children, and I think it should be education, and I am going to continue to think that. And I realize—I have seen your testimony, and we have talked about this before—but I think the more this can be emphasized, the happier at least this Senator will be.

I think that in a time of finite resources, even if you had had the entire funding that you wanted last time, the resources are obviously still finite. I just believe that this is really the proper role for

the National Endowment for the Arts, and I believe that this is where the emphasis should be.

Ms. ALEXANDER. Thank you, Senator.

The CHAIRMAN. Any response?

Ms. ALEXANDER. Indeed, we have given $7 million this year to specifically underserved, and of course, as I pointed out, a lot of our other arts organizations tour or reached underserved and rural areas through broadcast and other kinds of access.

The CHAIRMAN. Well, thank you.

Senator DODD. Could I just make one point, Mr. Chairman?

The CHAIRMAN. Yes, certainly.

Senator DODD. And let me say again to my friend and colleague from Arkansas that I do not disagree with him at all about the issue of scrutiny and look at agencies; all of them should be examined, even one that is one of the smallest, if not the smallest, that I know of, anyway, in terms of Federal dollars.

I look over the years, and I do not know the exact number now, but the number I have used in the last couple of years is about 100,000 grants that have been provided by the NEA to communities and groups all across the country since its creation. And by my count, anyway, there have been about 30, 35 controversies—depending upon who wants to count. I do not know of another agency in the Federal Government where you would have that kind of a ratio of performance.

It is important, obviously, when an agency gets $90, $100, $110 million, but I would hope that we might spend as much time scrutinizing some of the agencies that spend billions of dollars where single items approximate the cost of an entire agency to fund—single items.

So again, I am more than prepared to join in an effort to see that every agency is run well, but there is an inordinate amount of interest, I find, in this agency, for reasons that defy logic. It seems to me, when you have had the kind of track record that these agencies have had—100,000 grants, and 30 to 35 over 35 years that have been considered controversial, is a remarkable, remarkable performance level. I only wish the rest of the Federal Government performed with the same degree of excellence that this agency has and that Members of Congress would show as much interest in other agencies which consume billions of taxpayers' dollar that they seem to have in this agency, which consumes so little of it.

So again, I thank you for being here today, and I thank you both for the tremendous job you have done.

The CHAIRMAN. Thank you both. We are going on to hear about some educational programs. I just want to let you know how important I think it is for you to take a look at what your role will be as I ask the committee to write the legislation. It seems to me that the most important thing we must do in this country is to take advantage of good programs in education that are working, and I would see your role there as being able to examine and investigate the ones that are successful so that we can replicate them and to give us information on those.

One of the most difficult problems we have in this country is finding out what works, and yet we know from the SAT scores, which were mentioned, the tremendous success in therapy, and

other purposes that the arts perform in the schools, that we have got to identify and examine these arts programs, and the same with the humanities. We must try to give guidance to people as to how to maximize the utilization of the arts and humanities in the schools in order to help us bring the education levels up.

I am speaking in particular about the so-called forgotten half, those young people, not the college-bound student, who seem to participate in arts programs, but also those who are not college-bound. These students are in need of help in understanding the relevance of education to their lives and the importance of what can happen to them if they become involved in such things as music and art. Arts education can open up vistas for them, either to be more appreciative of life itself or, actually, helping them along a career path.

So we will go forward and talk to the next panel in hope of more fully understanding how we can assist our young people as they go forward in their lives, starting at the earliest of ages. So I am sure you will assist me on this important issue.

I have a number of questions for you also, for which I would appreciate answers in writing.

Thank you so much for coming, and Senator Hutchinson, I thank you for bringing a perspective to this hearing which is important, and I mean that sincerely. I want all of our members to understand that there is a division of opinion on these things, and I hope we can work out a consensus.

I happen to agree with Senator Dodd; I think it is important that we find a way to make this a true endowment. That is why I think it is vitally important that we have a reauthorization so that we can move forward, rather than continuing to depend on the appropriations process to maximize utilization of the resources that we have.

Thank you very much.

Ms. ALEXANDER. Thank you very much, Chairman Jeffords.

The CHAIRMAN. On our next panel, the witnesses will tell us about educational programs that involve the arts and the humanities. I think this is an excellent panel. I am looking forward to their testimony, and I think it is a very important panel for us to listen to.

The first witness is Ms. Alicia Dandridge. She is a 6th grade teacher at the Marie Reed Learning Center in Washington, DC, and she is accompanied this morning by two of her former students, Juanita Beasley and Kessia Cruz, who will tell us about their experiences with the Encore Furniture Company. I have been there, and I was very impressed.

Senator DeWine, I believe you have a witness you would like to introduce.

Senator DEWINE. I do. Thank you very much, Mr. Chairman.

It is my pleasure to introduce to our committee a friend of mine, Jeff Hooper. Jeff and I both grew up in the small village of Yellow Springs in the southwestern part of Ohio.

Jeff is the artistic director and founder of Mad River Theater Works. Mad River Theater Works is a group that has taken plays across this country and particularly throughout the State of Ohio to communities that really are underserved, communities that

would not have the opportunity to see these plays but for what Jeff and his team have done.

I have had the opportunity on two occasions to take my children to his plays, and my only regret is that I have not had the chance to do that in the last couple of years—maybe we can rectify that this summer.

The other thing that Jeff and his team at Mad River Theater Work do is they go out for 2 or 3 or 4 weeks per year and go into communities and into schools and work with young people, young people who may be artists of the future, who are trained and help work to put on plays. That is, I think, a great outreach to the community and something that is very, very important.

The plays that Mad River Theater Works produces are often local history, so that when people attend these plays, they see in a sense themselves or their ancestors, and they see their local history. So people are not only having the great experience of seeing a live play right in their home community, but often they see their own local history as well.

So, Jeff, thank you very much for what you have done. We look forward to your testimony.

The CHAIRMAN. Thank you, Senator DeWine.

Dr. Ayers, Senator Warner wanted to be here, but as often happens with this particular subject, the time goes by too fast and he is unable to be here to introduce you.

Dr. Ayers is a professor of history at the University of Virginia. He recently received a grant from the NEH for a technology and education project entitled "Valley of the Shadow Project," a digital archive of Northern and Southern community life in the era of the Civil War.

And finally, my special witness, Dr. Swenson. Victor Swenson is executive director of the Vermont Council on the Humanities. It is a pleasure to have you here, Victor. The Vermont Council is a national leader in using the humanities to foster innovative solutions to the problem of illiteracy. I will just let people know if they are not aware that we have about 20 million people in this country who are totally illiterate, and about one-third of our population is functionally illiterate.

I look forward to hearing from you about your newest initiative, which has excited us in Vermont, to tackle this very, very difficult problem.

Let us start with Dr. Ayers, please.

STATEMENTS OF EDWARD L. AYERS, PROJECT DIRECTOR, VALLEY OF THE SHADOW PROJECT, AND HUGH P. KELLY PROFESSOR OF HISTORY, UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE, VA; JEFF HOOPER, PRODUCING ARTISTIC DIRECTOR, MAD RIVER THEATER WORKS, WEST LIBERTY, OH; ALICIA B. DANDRIDGE, SIXTH GRADE TEACHER, MARIE H. REED COMMUNITY LEARNING CENTER, ACCOMPANIED BY JUANITA BEASLEY AND KESSIA CRUZ, FORMER STUDENTS; AND VICTOR R. SWENSON, EXECUTIVE DIRECTOR, VERMONT COUNCIL ON THE HUMANITIES, MORRISVILLE, VT

Mr. AYERS. Thank you very much for giving us a chance to show you just one of the things that the National Endowment for the

Humanities is doing. I probably would not be here at all if it were not for an individual NEH grant back in 1984 that gave me time to finish my first book and start the second.

I am here today to talk about a group effort, something that no one historian could possibly do alone, something that was unimaginable only a few years ago, and something impossible without the National Endowment for the Humanities.

The idea behind the Valley of the Shadow Project, which you will see scrolling along beside me here—something like this is better shown than merely portrayed in words, and my project manager, William G. Thomas, III, is here to help me out—and people, we are told, spend many hours with the Valley Project, but we have only a moment or so, so that you will have to use your imagination to picture all the things that the Valley Project can do.

The idea behind the Valley Project is to present all the information about every person who lived in a Northern community and in a Southern community through the era of the Civil War. The idea is to let people make up their own minds about history, based on evidence about central questions in this Nation's past. What caused the Civil War? What were Northerners and Southerners fighting for? What difference did the war make?

Rather than getting their knowledge fourth- or fifth-hand, rather than having to accept pat answers from a textbook, students in inner-city high schools, in remote farming communities and in community colleges are able to have access to materials available not even in the best research libraries at the most exclusive universities.

Lifetime learners who remain interested in history long after their formal schooling has ended are exploring issues they never fully understood to their own satisfaction. You can see here that you can go through the octagon and visit newspapers, look at letters and diaries, maps and images, military rosters of all the men who fought in the two places, public records such as all of the people who were listed in the manufacturing censuses. Every, single time everyone was mentioned in the newspaper for being sent to the poorhouse or being elected to Congress, they are all there for you to see.

So the project is enormously deep. It is far too big for any one historian to put together, and it is something that no one historian has ever had access to.

So the idea is that people follow their own intuition through this archive; that you handle the raw materials of history for yourself; that we are not making an argument you must believe. If you want to believe that this is what the war is about, you show it; you go back and read the editorials as they unfold, week by week, as people change their minds.

So the idea is that users of the Valley Project are becoming historians themselves, sifting enormous quantities of evidence far more quickly and in far more detail than even the most energetic professional historian could ever hope to do.

Judging from the response to the Valley Project, this first goal is being made in ways we could only have dreamed of even a year ago. Over 200,000 times in the last 6 months alone, people have "entered the Valley," as the splash screen there calls for. They have

visited from all over the country and the world. They have written us unsolicited comments saying that this what they dreamed that education could be like, this is what they dreamed the Internet might be for.

We are trying to democratize American history, ten, by getting it into the hands of everybody who can go to the public library and have access to a computer, in their homes, and in their schoolrooms. But we want to democratize American history in another way. We want to include everyone—men and women, black and white, slave and free, soldier and civilian, young and old—to open up American history and let it be more than it has ever been before. So we are trying to include every kind of record that we can so that people can see themselves in the past, someone of their age, someone of their skin color, and let them find out what history was like.

So we are trying to fuse two kinds of democratization—one in the past and one in the present—hoping to change the way so many young Americans think of their past, think of the very history underneath their own feet. We want to change the past from something dead and inert to something alive and exciting.

Now, this project would not be reaching thousands of people every week without NEH support. When we calculate the geographic range and the sheer number of people reached per dollar invested, the fact that we are able to take this into every classroom regardless of where it is in the country, or what grade level, it is hard to see how this is not a wise investment. And it is not merely money that the NEH supplies. It provides hope to educators that we can envision something new and ambitious and risky and know that we have allies who can help make it possible.

Thank you very much for having this hearing.

The CHAIRMAN. Thank you, Dr. Ayers. That was a very, very excellent presentation, and very timely in more ways than one—you were very succinct and very clear. Thank you.

[The prepared statement of Mr. Ayers may be found in the appendix.]

The CHAIRMAN. Mr. Hooper, please proceed.

Mr. HOOPER. Mr. Chairman and members of the committee, I really think you, and Senator DeWine, thank you for allowing me this opportunity to testify on behalf of the National Endowment for the Arts.

As Senator DeWine mentioned, I am the artistic director of Mad River Theater Works, which is a professional theater company based in West Liberty, OH. I am also the managing partner of an 1,100-acre family farm. I am here today because I care deeply about the National Endowment for the Arts. I know first-hand about the impact of the NEA on students, teachers, and just, plain people who come from farms and small towns, because I have spent all of my career in rural communities doing arts education.

I want to take a few minutes to tell you a little bit about Mad River and our work in schools, the role of the Arts Endowment in the life of my small theater company, and something about why I think the arts are so important to the people from the farms and crossroads villages of my region, the Midwest.

I grew up in a small town, as Mike mentioned, and when I got interested in theater, I assumed I had to go to the city to find a job. I worked in theaters in England, in California, and even here in Washington, DC, but I always felt that the people who had shaped me were back in the small town where I had been raised.

So, 18 years ago, I moved home to start a theater of my own. We began by collecting oral histories about growing up on farms and living in small towns back around the turn of the century. We made a play we called "The Pig Tales," and we started touring to county fairs, grange halls, community centers and schools. The people we were reaching had no other access to theater or the arts, and they really liked what we were doing because, they said, it was about them. We had created something unique in Mad River Theater Works, and we have been doing it ever since.

The current program of Mad River has two parts. first, we create and tour original plays to schools and community centers throughout Ohio and surrounding States. All the plays we make are connected in some way to the history and culture of the rural Midwest. Mad River does over 200 performances each year in towns like Jeffersonville, Jamestown and Cedarville, OH, just to name a few.

Second, the artist from our company spend several weeks in two or three communities each year working with students, teachers and parents on creating plays about their own towns. We lead others through a process of discovery, helping them to recognize and value their own background and culture.

How is this programming supported? Earned income? Of course, but the fees we charge school are limited by their very small budgets. Corporations and foundations? We have a few, but the population of West Liberty is only 1,600. There are no corporate headquarters and not too many foundations, either. Individuals? We have lots of small donors but not too many large ones.

Mad River Theater Works survives by virtue of a delicate web of earned and contributed income, and an essential thread is the funding we receive from the National Endowment for the Arts.

We received our first rant in the early 1980's. We turned to the NEA because, quite frankly, we had no other alternatives. But we soon realized that there was another,.more important factor which distinguished the NEA from other supporters of the arts. Unlike most funding sources, where who you know is often as important as what you do, the NEA looked at our work with a degree of objectivity. We were judged on the strength of our ideas and our talent for turning them into reality—not our ability to offer exposure for a corporate name or enhance the social status of a wealthy patron.

The support of the National Endowment for the Arts has never been a large percentage of our budget, but it has been important and has significance beyond the dollars in the awards. The presence of NEA support has shown that even though we do plays about ordinary people in places nobody has ever heard of, Mad River is making just as much of a contribution in its own way as the big institutions in major cities. It has helped us get through some closed doors on the local and State level and kept us going through day days when the struggle seemed overwhelming. I can honestly say that without the support of the NEA, we would not be here now.

But the survival of Mad River or any other arts organization is not important as an end in itself. It is the people who are being educated, entertained and challenged who really matter. It is the 50,000 students who will experience a Mad River production this year, in our particular case.

So how do I measure the impact of NEA support on people in the small towns where we work? It is not something you can pin down in a number. When I think about our successes, they are small moments—an 8th grader in Pioneer, OH who turned in homework for the first time all year to ensure he would have a part in the play we were creating in his school; a teacher in Gomer, OH who writes and performs a new play with her students each year, almost 10 years after a Mad River residency; the 75-year-old former mayor of Urbana, OH, saying thank you after seeing stories from his boyhood brought to life by a group of 4th graders. These are small moments, but important, affirming values of family, neighborhood and community.

Thank you.

The CHAIRMAN. Thank you very much for very excellent testimony.

Ms. Dandridge?

Ms. Dandridge, it is a pleasure to see you here. I remember so well visiting your school. I understand you have a couple of students with you; would you please introduce them?

Ms. DANDRIDGE. It was a pleasure to have you in our school, Senator Jeffords.

Mr. Chairman and members of the committee, I would like to thank you for this opportunity. Good morning. I am Alicia Dandridge, a 6th grade teacher at the Marie H. Reed Learning Center located in Adams Morgan, Washington, DC.

I come before the committee this morning to highlight a wonderful educational program at our school. With me are two students, Juanita Beasley and Kessia Cruz, who were involved in the project we will discuss.

For the past 4 years, the Community Partnerships Program of the John F. Kennedy Center for the Performing Arts has developed and implemented arts education projects at Reed. Due to the success of the 1993 and 1994 summer programs funded by the DC. Public School System, the Kennedy Center was asked to develop the 1994 summer school's thematic unit, the Harlem Renaissance, into a year-long thematic unit.

The result was a year of performing and visual arts activities which included three master artists-in-residence, attendance at Kennedy Center performances, in-school performances and workshops with visiting artists, attendance at professional development workshops for teachers and school administrators.

Last year's arts education project at Reed was a curriculum-centered program that included many of the previous year's components but was integrated into the curriculum to address improvement in students' critical thinking skills, one of the District of Columbia public schools' primary goals. Reed and the Kennedy Center joined together in partnership with the objective of finding ways to improve student performance across the core curriculum, which in-

cludes reading, math, science, social studies, art, music and computer literacy.

With this objective in mind, the 6th grade class decided to form a business, the Reed Encore Furniture Company. The Encore Furniture Company was born out of a need for students to create a project that was practical through artistic and kinetic experiences. The unit offered a hands-on approach to learning that enhanced use of materials through visual arts and specific reading to develop analytical and critical thinking. Development of creative design through refinishing of furniture, various styles, measurement, metric and standard, textures and geometric shapes were applied. The unit provided for both traditional and/or nontraditional educational learning styles of students.

The students refinished used wood furniture donated by the community. The company requested and received a $350 loan from Nations Bank in Adams Morgan. They used the money to buy materials. The children hand-painted designs on the furniture and priced and marketed the products to sell at an auction held at the John F. Kennedy Performing Arts Center.

Lawrence J. Wilker, president of the Kennedy Center, and Dr. John B. Sparrow, principal of Marie H. Reed Learning Center, were the hosts of this unprecedented performance. An artistic and educational gala was held that evening. The event was organized by Alicia Dandridge, classroom teacher, Cheryl Foster, visual artist, Derek E. Gordon, vice president of education for the Kennedy Center, and Nora Robinson, manager, Community Partnerships. They were supposed by parents, the political community, Kennedy Center staff, District of Columbia public school administration, the Adams Morgan community, and Reed teachers and staff. From the profits, the loan was repaid, and individual savings bonds were purchased for the participating students.

Kessia and Juanita will share how art projects from this program were relevant to their education, their experiences and the ongoing impact it is having on their awareness of the world of art.

Thank you.

Ms. CRUZ. When the Reed Encore Furniture Company asked Nations Bank for a loan, we had to learn all the important procedures that regular customers have to undergo. We learned the formula to find out the interest, which is I equals P times R times T. "I" stands for interest, "P" is the principal or the amount you are borrowing, "R" equals the rate, and "T" is the amount of time you are borrowing the money. Our interest was $56.88. Our principal was $350, which was spent on art materials, advertising and miscellaneous. The rate was 13 percent, and the time was 3 months.

We held business meetings with Ms. Frye, who is the assistant vice president at Nations Bank, discussing our interest and how we would use our money wisely.

When we were stripping the furniture, we were beginning to appreciate what furniture stores have to go through, checking to make sure that all coats are off the furniture. Then we covered the floor with plastic, and afterward, sat down to draw our designs. We each had different designs for different people and places.

When we began to paint, we began to see more than a chair or a table; we saw colors, sizes, textures, meanings and ideas. It took

much energy and concentration to prepare our furniture, and we learned much from both the artistic experience and the business experience.

Ms. BEASLEY. Education is like a design, and running a business is an art form. It is one that requires hard and soft skills. If you compare the running of a business to creating a masterpiece, it is not much different than from being an artist. Whereas a musician uses instruments, a painter a paintbrush or roller, business people use marketing and research to accomplish a goal and realize a vision.

The Reed Encore Furniture Company was not only a great academic experience, it also gave each of us a sense of pride and self-confidence. We looked forward to our board meetings. We created a logo that was transferred to our business cards, and we each helped each other with our projects. Together, we worked, learned and had fun.

Finally, our big day came, the day of the Marie Reed Kennedy Center auction. After weeks and weeks of painting, stripping and learning all types of art terminology and techniques, it was our time to shine, and we did.

We feel that we are the fortunate ones, and it is our wish that all boys and girls all over the United States will have this great opportunity.

Thank you.

The CHAIRMAN. Thank you very much, and I will come back to ask you some questions in a minute.

The CHAIRMAN. Dr. Swenson, please proceed.

Dr. Swenson. Thank you, Mr. Chairman.

I am grateful for this opportunity to talk about the NEH with a focus on education. I want to talk a program we call "Never Too Early: Teaching the Earliest Teachers." It is a statewide program, and it is in its first year. It is part of a mosaic of programs we are doing with literacy-vulnerable people in Vermont.

I will start by asking this question: Is there anybody here who does not know this game—"The eeentsy-weentsy spider climbed up the waterspout; down came the rain and washed the spider out"?

Is there anybody here who does not recognize these lines from "Goodnight Moon"—"In the great, green room, there was a telephone and a red balloon and a picture of the cow jumping over the moon, and there were three bears, sitting on chairs"?

Everyone in this room knows rhymes and stories like this. They are the start of the humanities and the base of education. But teachers in Vermont say that up to half the children entering kindergarten have not been read to; they do not know "Goodnight Moon" and "The Three Bears," they do not know rhymes and characters. They are not familiar with books. They are thus set up to fail no matter how ardently teachers try to help them. They leave school as graduates or dropouts with minimal reading skills, and as nonreading adults, they pass these deficits on to the next generation.

If we want children to succeed as learners, we must work with the grownups who care for the youngest children and help them be learners and teachers,too. That belief is the basis of our Never Too Early Project, which I would now like to describe.

We have teamed up with the Vermont Agency of Human Services and with their regional child care resource and referral offices to add the humanities to training programs for home child care providers. One of our trainers, Laura Tucker, recently offered the program to a dozen child care providers in Springfield, VT. They came in the evening, after their child care work was done for the day. The trainer took the group through a series of brief presentations and activities. She explained that kids gain almost half of their mental growth by age 4—so this is all fitting in with the most up-to-date scientific discoveries about how the brain grows, which of course we have known for about 4,000 years anyway, but Americans feel much more comfortable if we can prove it. She talked about what music, games, rhymes and stories do for children to stimulate confidence, delight in learning.

The group read "Goodnight Moon" together and talked about the story and the pictures. Who is the old woman whispering "Hush"? Where is the mouse on each page? Who are those three bears in that picture on the wall?

The group then turned to the action rhymes in Joanna Cole's wonderful book, "The Eentsy-Weentsy Spider." Ms. Tucker encouraged people to, "Come on, loosen up; let us do some of these games together. Here is how they go. Here is why they are wonderful for children."

The group read nursery rhymes from the "Humpty-Dumpty" collection. They read Ann Scott's book, "On Mother's Lap," and talked about the sibling rivalry raised delicately in that story.

What things can all of these stories inspire children to do? What drawing projects might kids try? What scenes might children act out together?

As always seems to be the case with programs using children's books, the response has been enthusiastic. Participants wrote on their evaluations: "I am excited about reading these great books with my kids. I will share the importance of reading with the parents," or "Our trainer showed us ways to center activities around books, and I have begun to do this in my child care program."

Our approach to literacy through the humanities in Vermont depends on a central love of books and reading and on intense cooperation among many agencies, organizations and devoted individuals. The humanities are the user's manual for our complex economic and political system. Literacy is a prerequisite for the humanities. The humanities inspire the quest for literacy. For these reasons, I urge the reauthorization of the National Endowment for the Humanities.

Before I close, Mr. Chairman, I would like to commend and thank you for your appreciation of these issues and for the work which you have done personally, reading to a child in a school nearby. And may I also say how inspiring it has been to work with Sheldon Hackney as chairman of the NEH. We will miss his courage and depth and vision, and we wish him well as he goes back to Penn.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you very much, Dr. Swenson.

[The prepared statement of Mr. Swenson may be found in the appendix.]

The CHAIRMAN. I have invited all of you for specific reasons. You all give us a glimpse of what can be and what should be in arts and humanities programs from different perspectives.

Dr. Swenson, you have also initiated programs with respect to trying to get a few, communities to see what they can do with regard to illiteracy. I wish you would describe that for us as well.

Mr. Swenson. I would be glad to do that, Senator Jeffords. We started out this whole effort 11 years ago, working first with adults learning to read, and from that point, we realized that this is a big issue, and from that point, we went to over sectors of the population—to teen parents and their children, a crucial intergenerational bunch; we also, obviously, do lots of programs for mainstream readers and the general public.

But with all of our literacy programs, we could see, as with the Never Too Early Project, that they really work well, they stimulate a lot of activity, they inspire the next generation. But in our little State of 560,000 people or so, you would have to say that we are probably still losing ground on the literacy struggle, not gaining.

So 2 years ago, we announced a challenge which we are calling "Creating Communities of Readers." In the first year, we said we want to make a small grant of five communities which will design their own strategic plan for literacy and figure out in their borders, whether it is large town or a small one—a large town in Vermont is 12,000 people; a small one is 800, just to give the scale we are talking about—to design a plan for literacy in your town that will bring everybody together—all the early intervention people, all the political leaders, all the school board and school officials—to think about how to bring your town to full literacy.

This year, we have ten communities under grant. Some communities, like Burlington, are doing it anyway, even though I am sorry to say their grant did not quite make it—but that was because they were just beginning. So I think that across the State, people are inspired to really seize this problem, which I believe is our central educational problem, that we cannot do anything—not math, not science, not humanities, not arts—if we are a nation where half of the population reads at an inadequate level, which is what the National Adult Literacy Survey tells us.

The CHAIRMAN. Thank you. I think that that is important to emphasize. If we are, as a society, going to proceed into the future as one that can succeed as we have in the past, we are going to have to emphasize this issue. And a lot of it has to do with the advent of television, which has been a wonderful and exciting thing, but in too many homes, it dictates the evening rather than the parents reading to their kids. I think that has been an important factor, and I think it is critical to make sure that parents understand the importance of reading. I will talk about television some other time.

Now, having downgraded television as an effective tool for education with our preschool kids, let me turn to Dr. Ayers. I have asked you here because the utilization of technology can have such incredible vistas that can enhance our lives and enhance education rather than being detrimental to it.

I was excited about what you showed us. It just gives us a view of so many things that can be done. I have met with groups about a register of effective education programs, and now, with the ad-

vent of the Internet and other technology, what we can make available to people so that they can enhance their education. So please make me more excited. [Laughter.]

Mr. AYERS. That is easy to do. We get reports all the time of something exciting. You cast the bread upon the water, and it comes back to you, and with the wonder of this, people can write comments, which they do all the time. For example, just unsolicited, a reference librarian says, "I cannot resist commenting any longer. This shows the supreme potential of the Web as we know it. The contents, presentation and verbal descriptions, even on the pages I read from this little terminal I am on, are easily the best I have seen on any Web site anywhere."

A middle school teachers says: "I am very impressed with your goals and the scope of your vision. I logged onto your home page today for the first time. I have only had access to the Web for a few days. I think this approach to information is great."

So we do the work, and the return on it is immediate as well.

We have also been getting responses from teachers—people have been talking, I think, in very appropriate ways about the way the humanities can help younger students. But they can also help older students and people who have been out of a long time who say, "You know, as a lifelong learner, I find it very difficult to be able to do anything other than just read things in magazines. But here, I can actually go in and explore the past for myself."

We have been hearing from college professors who say that they have used this Valley Project this year for the first time, and they are already finding that students' papers are clearer and better, that students are actually asking questions about the past that go beyond what has been presented to them before.

Now, I cannot say that we knew how well this was going to work out. It was just an idea, and the NEH looked at it, and frankly, the first time we came to the NEH, when it was kind of raw and new, they were not so sure about it. But when we came back the second time, they said yes, we believe it has reached critical mass now that you can actually use this new technology.

So I think it is not that they were sort of star-struck, with, "Hey, great, a new machine, something we can use," but rather, they waited and asked is there actually enough humanities content to go to the trouble to put this on the Web.

I am sure you know that the Web is wonderful, but there is nothing on it for schools, and that is because it is not a paying commercial enterprise. You know, we talk to many publishers, and finally, W.W. Norton and Company is working with us on this, but at first, people were asking, "How can we possibly hope to recover any costs from this?" And without a great public institution like the National Endowment for the Humanities, this just would not be possible.

The CHAIRMAN. I think that that is the most important message we want to get out today. That is, what the Endowments can do to emphasize and to originate such things as you have done here, so then we can replicate them. We have wonderful education projects in schools, but they may be one percent of our schools. How do we turn it around and make sure everybody knows about what works, and how do we replicate it?

Mr. AYERS. Well, as one of the basic ideas of the Valley Project, we chose just two American communities—you will notice they are not even named in the title, but they are August County, VA and Franklin County, Pa, pretty much Anywhere, U.S.A. And all the tools and resources that we have here exist in every American community. There is no reason why historical societies and classrooms cannot make small versions of this themselves.

So what we are picturing, ultimately, is like a series of tinkertoys of American communities histories, linked up all over the United States. So that rather than doing just one place, you can see here that it is very democratic—black troops, "Let us fight for our own freedom." Well, I think that has a powerful message for people who really do not know much about the Civil War. They say, "Wow, there were black troops out there early on, wanting very much to fight for their own." That is something that will surprise anybody looking at all of these things, the diaries and the letters that you see here.

One thing that we have done that has been exciting is that people have read about this in a newspaper article and have sent us their family letters: "Here are our family letters. We trust you to use these in a way that will be helpful to lots of people. These have been in our family for 130 years," but now we have digitized and put them out, and here they are. This is May of 1861, before the war really started, they already had the American Flag stationery. It is kind of washed out on this screen here, but you can see every stain and fold, and it just takes people's breath away, and they say: "It is almost as if I am reading this letter right here." So people trust us. We go to the two communities and we have what we call "History Harvest," asking if people would like to bring in photographs of their families or artifacts that we could photograph—and people are willing to share.

A young man from Australia who had seen this in Australia came to us and said, "I want to work on this for free because it is so exciting."

So the idea here is that this is not holding up history as something that is only behind heavy glass in Washington, DC. This says there is history down at the courthouse, there is history in the basement of your church, there is history in your public library. It is where all of this stuff came from; go and make it yourself.

The CHAIRMAN. Thank you. To me, the crisis that we have, especially when about half of our kids graduate from high school functionally illiterate, is a lack of excitement in education. They ask, "Why bother to learn? What good is it going to do me?" And to get excited about things like history makes it meaningful to them and gives them a desire to learn instead of just a desire to get on through and get out.

Mr. AYERS. Well, I think this is a case where the medium is the message. If something as "cool" as the Web can have history on it, maybe history is not as dull as they have always thought of it. We are trying to make it just as alluring as we possibly can.

The CHAIRMAN. Dr. Hooper, I enjoyed your testimony very much. Do you think that if other theater companies like yours in smaller communities had additional support, they too could implement the

kind of educational program you have, and how do we try to do that?

Mr. HOOPER. I think that the problem of getting money out into rural areas which Senator Hutchinson talked about is one of the toughest ones, and this is one that I wrestled with when I first moved back to Ohio, because I also looked at the statistics of the Ohio Arts Council and was in some ways very confrontational, saying, hey, why isn't there more Government money going into rural areas?

And really, in lots of ways, I think it comes down to a question of leadership. You have got to have leadership in the communities, and that can come not only from artists, I think, but from teachers and administrators and just members of the community. And so it is almost like a chicken-and-egg thing, I think. You have got to be working and developing that leadership, and I think that that really starts with kids, and I think that having more support for alternative companies like Mad River Theater works to go out and work in rural communities in the long-term is going to foster that kind of broadening of the arts out into areas that are currently not being served.

The CHAIRMAN. One of the critical problems with young people is self-discipline, and being able to work with others. Do you find that the theater helps in that dimension?

Mr. HOOPER. Very much so. Creating a play is a team effort, and one thing that we find a lot when we go out and do residencies in schools is that kids gain a new appreciation of how they all have to be mutually supportive. Particularly when you are on stage with four or five or eight other people, and you are all trying to work at telling the same sort of story, you realize that you are really dependent on those other people to keep the thing moving forward, and if someone drops a line or forgets his or her part, it is amazing to see how other kids will chime in.

One of the things that we also emphasize in our program—often, the first thought of schools is to work with the gifted and talented kids—oh, we are bringing in our artists, let us give our top students the opportunity—and one thing that we always insist on is working with a broad cross-section of students, because often it is the students who have not had an opportunity to excel in other areas who suddenly respond. As I mentioned in my testimony, the kid who turned in his homework was a kid who in some ways perhaps was a problem student, but here, he found something that he really wanted to do, and it was the motivational factor which really—one never knows, but you hope that that at least made a difference in his life.

The CHAIRMAN. Parental involvement is another problem we have, with getting parents involved in the school systems. Do they come to watch the plays?

Mr. HOOPER. Oh, yes, very definitely. There is nothing that sells tickets like having more people in the play, so, yes. In our process, we bring in older people from the community to tell stories; we really try to make it a multigenerational thing. We actually hear comments from parents like, "My kids have been driving me nuts for the last 2 weeks, going over and over these plays at home," but they say it is really worth it.

The CHAIRMAN. Thank you for very, very helpful testimony.

Ms. Dandridge, I can still remember sitting with your board of directors as the young people walked in with their briefcases and sat down at the table very seriously an discussed the problems of the day. But I was also equally impressed when I went around and saw some of your instructors—the carpenters and artists and so on—who were teaching math, while at the same time constructing little pianos, and the kids were learning their geometry and so on.

Would you tell us a little bit about that?

Ms. DANDRIDGE. I would like to defer to Kessia.

Ms. CRUZ. Senator, in the Reed Encore Furniture Company, many textures and different ideas or dimensions were involved, because not only were we learning about measurements and metric units, but we were also exploring our artistic desires because we were decorating—we made our own decorations, and we chose what kind of furniture we wanted. Practically everything was done by us, all the furniture.

And then, when we went to auction, we were very excited, because it was our work that was being sold for money, and since we were the ones who were benefitting from this opportunity and this experience, we were all very proud.

The CHAIRMAN. Ms. Beasley?

Ms. BEASLEY. Another way that math was integrated with this program was that we were not allowed to work on our piece of furniture or paint or sand or do anything without finishing our math work or solving a certain problem, and before we left each day, you had to solve a math problem before you were allowed to go home—math problems dealing with things like finding the area of your table or the length of the edge of your table, and finding out things like how large your design has to be blown up or how small you have to make it or, for mine, how big or small should my unicorn head be.

Ms. DANDRIDGE. I think what the young people are saying, Senator, is that they were learning in an entirely different fashion. They have progressed to another level of math that they normally may not have been exposed to in that fashion. They found themselves wanting to rush in every day that we met to try to get the math done first, which is very significant, so that they could then move on into the art project. When they started working with the art materials, here again, measurement was used. It was teaching completely across the board because you had to integrate terminology in order to make the designs, you had to understand the math equation. You could not just take an applique and place it on the table without knowing the dimensions, and at the same time, you were using measurements with the materials, for example, the paint, the sanding materials and many other things that they had to use.

The CHAIRMAN. I know that you come from a rather distressed economic district in Washington, DC, where we have traditionally not had such good scores with young people. You have had some time with this program. What has happened to the scores?

Ms. DANDRIDGE. When we completed that math program, the students in Juanita's and Kessia's class soared math-wise. They were very, very much improved over the previous one to 2 years.

In addition to the language or verbal skills, they maintained and elevated slightly; but the math elevated tremendously so, and we were very impressed by that, and we would like to continue on with it.

One of the concerns that we have is that the program stopped at the 6th grade—this particular project did not follow them, did not go on—so we do not have the continuity from the program to say that we have hard evidence that this should be ongoing, or this is where we lost them—that kind of thing. So we are looking forward to finding ways to continue. We obviously need programs that reach young people and that can teach across the core curriculum.

The CHAIRMAN. Well, I know that that is one of the very disappointing aspects of demonstration programs—you raise the expectations, you raise the levels, and then, off they go to a middle school where they will be with young people who may have had the experience, and they will probably go backward—not these two, I am sure—if they lose that perception of what this kind of learning can do for them, and they do not have that kind of exposure.

So these are the critical problems that we face in the country right now—how do we find these good programs, how do we make sure that they last and that others are able to advantage of them, but also that they are pursued through all of the schools that the young people go into. They are going into the most difficult period in the middle schools, where we have the biggest problem with dropouts and young people losing their ability to comprehend why they are in school, and where they start looking at other options.

So I am going to do everything I can to help you. As you know, we hopefully have a whole new future for the city here as we look forward to the future, and I can assure you that I am going to do everything I can to make sure that your kind of programs get sustained and replicated and that when they go on to middle school and high school, the same kind of excitement and enthusiasm will follow them.

I cannot thank you enough for demonstrating across the board here what help can come from the utilization of the Endowments, or just the arts generally and history and all of those wonderful things that we can better utilize in our schools systems and in society to bring our society to an even higher level and, hopefully, give us a much greater understanding of the importance of arts and history in our lives.

Thank you all very, very much for very helpful and very pertinent testimony.

With that, I will call the hearing to a close. Thank you.

[The appendix follows.]

APPENDIX

PREPARED STATEMENT OF SHELDON HACKNEY

Mr. Chairman and Members of the Committee: It is an honor to appear before this Committee once again to speak on behalf of the National Endowment for the Humanities. As you know, I recently announced that at the end of my four-year term, I will be returning to Philadelphia to teach. Being so close to the end of my tenure as Chairman gives me an excellent opportunity to reflect on the last four years of the agency and to describe for you how NEH helps to serve the needs of the American people. What I am about to say will hardly be Washington's "Farewell Address," but I hope it offers some ideas for the future.

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I would like to explain why federal support for the humanities remains an important priority for the country and why I urge you to consider reauthorizing the National Endowment for the Humanities. As the federal government's principal means of promoting the humanities, NEH plays an important role in helping to preserve the cultural heritage of the nation and to ensure that it is shared by all of our citizens. We work to provide opportunities for Americans of all ages to learn more about who we were, who we are, and who we might become: From grants that improve the humanities education of the nation's children, like the Vermont Humanities Council's literacy program that is helping to teach youngsters how to read, to the support we provide for projects like the National Council on the Aging's reading and discussion programs for older Americans on the history and legacy of World War II. The Endowment helps to stoke the fires of inquiry and knowledge and learning—all of which are essential to the continuance of a democratic and civil society. Our work, quiet and often unglamorous, underscores Jefferson's proposition that "If a nation expects to be ignorant and free, in a state of civilization, it expects that which never was and never will be."

Everything the Endowment does is, in some sense, educational. Our work is part of a complex food chain, each sector dependent for sustenance and growth on the other. The beginning of that food chain is the creation of new knowledge, which we support through fellowships and other basic research grants to humanities scholars. These serious works of scholarship not only add to the life of the mind in America but also help to build the foundation upon which rests the best educational and public programming. Scholarly research is translated into the classroom through books and programs for teachers to keep them current in their fields. And, it is shared with all Americans through museum exhibits, library reading and discussion groups, educational radio programs and documentaries on public television. These public programs are then recycled into the classroom through teacher guides, interactive CD-ROMs, and museum field trips. Rounding out this cycle is our preservation program, which helps to preserve cultural artifacts such as books and newspapers that comprise our national heritage, thereby making available basic resources for researchers, scholars, and filmmakers to translate into new ways of understanding the rich history of humankind.

President Clinton's strong statement of support in his State of the Union message to Congress in February recognized the importance of building a vital national community, reminding us that "the enduring worth of our nation lies in our shared values and our soaring spirit" and called for continued support of the federal government's efforts to advance the humanities and the arts. I know that this Committee, as it has shown over the years, also shares both the President's affirmation of the importance of the humanities and of the role the Endowment plays in providing a national focus to efforts to help promote them.

The American people have every reason to be proud of NEH's more than three decades of accomplishments in pursuit of its mission. Those accomplishments would not have been possible without the strong bipartisan support of Congress. The Endowment's grants to educators, scholars, and institutions across the nation have helped to preserve and strengthen our cultural heritage. NEH exists to encourage humanities activities of truly national significance. Among the many outstanding examples of projects that federal funding of the humanities has made possible are the documentary editions of the papers of presidents of the United States, summer seminars and institutes for teachers to revitalize their teaching of the humanities, educational films for television like Ken Burns's pathbreaking series on the Civil War, touring museum exhibitions like the recent "Splendors of Imperial China" show at the National Gallery of Art, efforts to preserve historically important brittle books and newspapers, and the work of the individual state humanities councils across the country that, in partnership with NEH, annually enrich the lives of millions of Americans.

As the new millennium approaches and all the challenges of the new century lie in wait, this is not the time to cut back on federal support for the humanities. Consider that the humanities make up a significant part of the core school curriculum. Two years ago, NEH was able to provide 3,000 humanities teachers with an opportunity to attend summer seminars and institutes to study more about their field with experts from higher education institutions. These teachers returned to the classroom refreshed and enthused about teaching and about their subjects, but the ultimate beneficiaries of these seminars and institutes are the students who are taught by these teachers. In fact, in the past twenty years, more than 50,000 teachers have participated in this program, reaching 7.5 million students in the first year after their summer seminar alone.

Every year we receive testimonials from teachers who have attended these seminars, describing them as the single most important thing they have done in their

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professional lives. A teacher from New Jersey writes: "I could have read Wordsworth and Keats for an entire lifetime in my own home and I would not have been able to gain the knowledge that I acquired during the four weeks that I spent at Kenyon College . . . [I]t has had a great impact on my performance in the classroom overall. I have been rejuvenated [and] my children are still excited when I tell them about it. In an area that does not value education as much as it should, I can see that my love of learning and my quest for knowledge has had an impact on their way of thinking."

Despite this success, this year, due to budget cuts, we can only reach about 800 teachers—only about a quarter of the number we were able to reach two years ago! I deeply believe that the only real hope we have to educational improvement is to provide professional development opportunities for teachers so that they are able to keep current in their field and keep their thirst for knowledge and learning vital. We need to be doing more in this area, not less.

Part of the challenge teachers face is technology—a technology that advances more rapidly than our ability to keep up with it. We have a three-phase strategy to address these needs. In 1996, the Endowment launched a special three-year special initiative, Teaching with Technology, that is helping to develop and introduce students to rich humanities content via CD-ROMs, the Internet, and other electronic technologies. The first grant deadline of this programming initiative yielded more than 300 proposals from schools and organizations across the nation, but scarcity of funds limited us to funding only a small number of projects. Included among the grants we were able to make was a project at Northwestern University in Evanston, Illinois to develop and deploy a multimedia database on the history of the United States Supreme Court. Recently included on the World Wide Web, <http://oyez.at.nwu.edu/oyez.html>, the project is enabling students from around the country, and the world, to learn more about this nation's highest court. The project reports that "visits" or "hits" at this web site are averaging a stunning 250,000 per month. The Endowment also supported a project under this initiative at Miami University in Ohio that is helping teachers of Latin use electronic resources in their classrooms and a project at the University of Virginia involving the use of CD-ROMs and the Internet to teach the history of the American Civil War. We are building on these successes by putting in place another special programming effort for projects that will jump start the process by which schools and their teachers become more competent, and comfortable, with these new humanities materials and technologies.

In this context, I know that the Committee will also be excited to hear about a major new partnership the Endowment has just entered into with the MCI Communications Corporation and the Council for Great City Schools (CGCS). MCI has committed $500,000 over two years to help create a new website, called "EdSiteMent," that will provide one-stop shopping for teachers, students, and parents who are searching for high quality educational materials in the humanities on the Internet. Drawing on the Endowment's acknowledged experience in supporting projects in this area and using our respected peer review process, a Blue-Ribbon panel composed of leaders in government, business, and education and parent organizations will select the materials for inclusion on the "EdSiteMent" website. NEH will also develop teacher guides for using the website in the classroom and the Council of Great City Schools will set up a hotline for teachers in need of assistance. We hope this public/private partnership will be a model for many other such endeavors in the future.

The third part of our strategy is a new grant program to the schools. Depending on our budget next year, we will offer planning and implementation grants to schools to provide on-site training to teachers to use technology effectively in the classroom. This training will rely heavily on content, and will be provided over the course of the summer at the teacher's school, using the teacher's computers. We have discovered that this is the most effective method for insuring that technology will be integrated into the lesson plan. All too often, we hear of stories of computers donated to schools that are still sitting in boxes because teachers have not found the time to use them effectively. We will then follow-up the summer program with in-service training during the school year. We are still working on the details of this program, but among the essential requirements for those who participate will be that the school has site-based management with full support of the principal, that there are strong community partnerships, particularly with higher education institutions, and there is extensive parental involvement. Our budget for this will be comparatively small, but we hope to encourage foundations and corporations to help us to increase the number of schools we can reach.

There are a number of other projects underway at NEH of which I am very proud. As an outgrowth of our work with teaching with technology, I will soon be sending

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a report to Congress which calls for an emphasis on high-quality content and teacher training as a pathway to insuring effective integration of technology in the classroom. We are working on both at NEH through the education programs I have just described, but I would also like to point out that we have long been in the business of quality content, digitizing important texts in the humanities, not only for purposes of preservation, but also to make them more accessible to the American people.

The Endowment also provides national leadership for efforts to digitize and make more accessible such important humanities texts and documents as the Dead Sea Scrolls manuscripts, ancient Egyptian papyrus fragments, the entire surviving corpus of ancient Greek texts, and the works of Shakespeare. Such projects will ultimately offer students, researchers, educators, and the general public electronic access to a rich array of original texts and supporting documentation pertaining to the roots of Western Civilization.

One of my central areas of interest has been our National Conversation on American Identity and Pluralism. I thought the Committee would be interested in a progress report on the National Conversation. NEH's role in the initiative, as a funder, has drawn to a close, and we are now preparing a comprehensive report to the nation. This report will be not so much a statistical or quantitative assessment, although there will be much of that in it, but rather it will try to convey a sense of what was said in the conversations that took place in the more than 140 communities in 42 states, the Virgin Islands, and the District of Columbia over the life of the initiative and what conclusions one can make about Americans' many thoughts and opinions about the pluralistic nature and identity of their nation. We will publish and widely distribute the report sometime this summer.

We are also developing plans to help celebrate the millennium. Earlier this spring we issued a "Request for Proposals" for a film on the millennium. This could be in the form of millennium one-minute spots, an hour-long documentary or series, or a reformatted treatment - whatever the format, we will fund the project that best captures the major ideas, people and events of the last 1,000 years. Also as part of our millennium initiative, we are in the design phase of a new project, "My History is America's History," to encourage Americans to learn more about the history of their families and communities and to relate this history to the broad sweep of events and trends in American and world history that will serve as a wonderful record we can donate to Americans in the next millennium.

I would also like to mention a number of things we have accomplished at NEH during my tenure of which I am also very proud. For example, I have worked very hard on the relationship between NEH and the state humanities councils. Prior to my arrival, the state councils were an isolated program at NEH, not really a part of the other work that we do. That has changed. In recent years, for example, we have created a new Federal/State Partnership that has opened up fresh opportunities for the Endowment and the individual humanities councils to work more closely together in our shared mission of providing thoughtful, stimulating humanities programming for all the nation's citizens, reaching into every community in all 50 states and six special jurisdictions. The state councils are more integrated than ever into NEH's plans and priorities: They are now eligible to apply competitively for all programs at the Endowment, and they are working with us to be more enterprising in the ways we look for partners to extend the reach of our work.

We have also worked hard at forging partnerships with the private sector, and on this front, I am happy to report that we have met with some success. First, a group of our friends has come forward to create the National Trust for the Humanities, a 501(c)(3) group that will raise private dollars for humanities activities. Second, we have formed a major partnership with the Mellon Foundation, which has pledged $4.8 million to our pledge of $2.5 million for grants for 92 fellowships at nine research centers. Third, is the MCI grant of $500,000 I previously mentioned. In addition, state humanities councils have also been working on plans to strengthen their institutional capabilities, and we have recently awarded a grant to 12 states to help them design and implement additional development activities that will serve as a model for all state councils in the future.

Despite these successes, I must tell you that these partnerships are very hard to come by. I have joked that, unlike universities, we do not have a basketball team or a new building that needs a name, but the problem is even more difficult: private sector entities are reluctant to give to government agencies. Most believe they have already given on April 15th. In addition, our ability to attract partnerships and raise money is a casualty of not being reauthorized. We know that members of Congress, both authorizers and appropriators, want us to find alterative sources of support for our activities but in some specific cases we need authorization language to do so.

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There have been many highs and lows during my tenure as Chairman, but none so low as two years ago when the Endowment's budget was cut by 36 percent. This forced us to implement a radical reorganization and downsizing of the agency, including significant staff layoffs. We streamlined our operations from 6 program divisions to 3 and from 31 discrete grant programs to 9. And, most painfully, we had to trim back from 276 staff positions to 170 positions.

I must say that I am enormously proud of the many men and women at NEH who handled the transition professionally and stayed dedicated to the agency's mission. They represent the finest the government has to offer, and they are what makes NEH so strong. We are through this process now, and looking toward the needs of the future with some of the programs I have already described. I cannot ignore, however, the significant needs and challenges we continue to face because of insufficient funding.

The first area need is in our Editions Program. This program supports teams of scholars to produce documentary editions of the papers of important people and seminal events in our nation's history. By searching out and drawing together documents from thousands of repositories nationwide, editions projects make available important materials for the first time. Included among these projects are editions of the papers of Benjamin Franklin, Thomas Edison, Dwight Eisenhower, and Martin Luther King, Jr. Such large-scale editorial projects have a tremendous intellectual impact and are truly the building blocks of humanities research. For example, historians have used the NEH-supported multi-volume edition of the journals of Lewis and Clark to publish more than 20 books on different aspects of the expedition. Similarly, NEH support for the publication of 32 volumes of the papers of George Washington has helped to make these essential primary source materials more widely available to students and scholars of Washington and the American Revolution. Indeed, the eminent historian of the nation's early period, Edmund S. Morgan, has hailed the editions of the papers of the "founding fathers"—which have been made possible, in part, by funding from NEH—as the "major scholarly achievement of American historical scholarship in this century."

Because of drastic cuts in funding for NEH, however, we find ourselves in the difficult position of not being able to support a number of worthy editions projects we have been supporting over the years. These are projects that make up an important part of our American Legacy. The nation thus will lose not only the investment we have already put into them, but will also forfeit their rich compilation of knowledge.To address this situation, we are proposing at our FY 1998 budget request level to implement an American Legacy Editions special initiative that would more than double the amount we are now able to provide to these projects, which would help ensure the continuation of these important undertakings. Under this special competition, projects would be provided with a combination of outright grants and the offer of "matching grants" from the Endowment, which would help support operating costs and greatly speed the projects to completion, and endowment-building Challenge Grants, which would help projects invest funds that would generate future operating income. We estimate that if this initiative were continued at this higher funding level for the next decade, these projects could be sustained and placed on a sound financial footing.

I also want to stress the importance of other areas where the need is greatest and where our leadership can continue to have the greatest impact: preservation, scholarly research, and public programming. The effectiveness and impact of the Endowment's comprehensive efforts to preserve and broaden access to historical materials vital to our cultural heritage have also been broadly recognized. NEH is in fact the acknowledged national leader in the movement to preserve cultural resources that are in danger of being lost forever because of the high-acid content of the paper on which they are printed or the improper way they have been stored and handled. This effort has produced impressive results: To date, NEH has helped to preserve 750,000 brittle books and 55 million pages of American newspapers on microfilm and to improve the storage of 27 million objects of archaeological, ethnographic, and historical importance held in American libraries, museums, and archives. In recognition of our importance as a national coordinator of preservation efforts, the Board of Directors of the Association of Research Libraries recently commended "the overwhelming success of the NEH preservation program in preserving the nation's heritage and culture" and hailed the Endowment's effort "as a critically important program to ensure the preservation of and access to important . . . materials that are vital to our nation's ability to function as a democracy."

The Endowment is also a critical national source of support for important research and scholarship in the humanities. NEH grants to American scholars have resulted in thousands of books and articles that have added to our storehouse of knowledge of the past and have garnered hundreds of nationally recognized awards,

such as Pulitzer Prizes, including the recently announced 1997 Pulitzer Prize for History; Bancroft Prizes; and National Book Awards.

NEH has long been a crucial funder of such major scholarly undertakings as the compilation of dictionaries, historical and linguistic atlases, and encyclopedias. These complex projects—which will serve as intellectual tools for future scholars, students, and general readers alike—do not have ready access to corporate, private, state, and local sources of funding and thus must rely on NEH support to continue their work. One such project that received a good deal of publicity recently is the NEH-supported archaeological team in Virginia that discovered and excavated the original Jamestown fort constructed by English settlers soon after their arrival in the New world in 1607. This fort, long thought to have been destroyed by erosion, shows promise of adding to our knowledge and understanding not only of the aspirations of the English in the New World, but also about their encounter with Native American groups. The Jamestown archaeology project serves to remind us that collaborative research in the humanities, as in the sciences, typically involves substantial start-up costs and requires sustained support over many years. The project also is a model of how NEH matching funds can be used to leverage third-party funding—in this case, from the National Geographic Society—in support of basic research.

One of the most rewarding experiences of my tenure as Chairman of NEH has been to observe firsthand the many ways the agency helps Americans learn more about their heritage, their culture, their past. Each year, for example, the individual state humanities councils, working in partnership with NEH, reach millions of people in libraries, Chautauqua-style tents, historical societies, grange halls, church basements, and senior citizen centers with quality humanities programs and presentations.

Additional millions of Americans are also touched by national projects supported directly by NEH. Our funding makes possible such critically acclaimed television documentaries as the Ken Burns films and biographies of presidents Eisenhower, LBJ, and FDR. Three of the four blockbuster series that opened last fall's PBS television line-up were NEH-funded films: "The West," "The Great War and the Shaping of the Twentieth Century," which recently won a coveted George Foster Peabody Award, and the four-hour documentary on the life of President Theodore Roosevelt. The Endowment also supports media projects that illuminate other aspects of our national heritage, such as an award we made recently to the Institute of Language and Culture in Alabama to develop a six-hour radio series—In Their Own Voices: The WPA Ex-Slave Narratives—which is drawing on the more than 2,000 interviews of ex-slaves gathered through the 1930's WPA Writers Project.

The fact that the Endowment's public programming efforts have a distinct impact on the cultural life of America is also demonstrated by the millions of Americans who annually visit or participate in NEH-supported humanities projects and by the geographic breadth and diversity of these projects. Currently, there are 147 Endowment-funded educational exhibitions on humanities subjects and themes open to the public that will be seen during the course of their travels at more than 400 small and large museums, libraries, and other cultural institutions nationwide. The Anchorage Museum of History and Art and the Coastal Yukon Mayors Association, for example, received funding to mount a traveling exhibition of Yup'ik Eskimo masks drawn from the Arctic collections of major American and European museums. This exhibition, which explores the use of the masks in dance and ceremony, opened in the small rural Eskimo village of Toksook Bay in Alaska, traveled to the regional center of Bethel, and then went to Anchorage, where it was seen by nearly 200,000 museum visitors. It is now en route to museums in New York City, Washington, D.C., and Seattle.

Another example of the way NEH brings an essential national prospective to public humanities programming is the exhibition, "Barn Again!," which examines the barn as an agricultural structure, a monument on the American landscape, and a symbol of community and rural life. With funding from the Endowment and spearheaded by the Utah Humanities Council in cooperation with the humanities councils in

Alabama, Georgia, Oregon, Ohio, West Virginia, Illinois, and Missouri, the exhibition and allied public programs are being presented at thirty-two small rural museums throughout these states, including the Ohio communities of Conover, McArthur, Wooster, and Paulding.

As part of the agency's overall efforts to broaden Americans' access to the humanities, the NEH Challenge Grants program is sponsoring a special initiative for public libraries to help them build endowments to strengthen their humanities programming. To make fund-raising more feasible for these institutions, particularly for public libraries located in rural areas or inner cities, the program will require

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only a two-to-one match under this initiative, rather than our standard three- or four-to-one match. NEH Challenge Grants are the Endowment's principle means for leveraging private support for the humanities.

The Endowment remains the catalyst nationwide for private support for the humanities. When NEH awards a grant, by virtue of our rigorous merit review process, it also certifies to other potential funders the high quality of the project. As the Secretary of the Andrew W. Mellon Foundation, one of the nation's largest independent foundations, has stated: "[T]here is little doubt that many non-federal donors welcome the opportunity for joint support of projects with NEH . . . Far from discouraging non-federal support for the humanities, NEH has stimulated private philanthropy."

In closing, Mr. Chairman, I want to thank you and the rest of the Committee for your support for the work of NEH. The Endowment has been through many trials in the last two years. We have restructured, we have prioritized, we are forging partnerships, and we are responding to major national needs. I hope that as you begin your work on reauthorization, we can continue to work together to keep NEH a beacon of excellence, a protector of our cultural heritage, a nurturer of lifelong learning.

My great fear as I leave the Endowment is that forty years from now the next generation will turn around and ask why we didn't save, preserve, and protect our American legacy. I think you will agree that we cannot afford to let that happen.

PREPARED STATEMENT OF JANE ALEXANDER

Thank you Mr. Chairman, Senator Kennedy and members of this distinguished committee.

I am pleased to come before you today to speak in support of a remarkable agency, the National Endowment for the Arts, which has been such an important part of my life—today of course—and as a working actor long before I was appointed Chairman.

I believe that one of the responsibilities of government—certainly this nation's Federal government—is to make sure there is a substantial investment in the future of its citizens, in the lives of its children, in the quality of life for its seniors, indeed in every community of the country. At this time in our history when words like civility, citizenship and culture form the debate over values, it seems to me that the federal government's commitment to the arts and the creative imagination is more important than ever.

The creativity and inspiration of art changed my life forever as a young girl, and gave me a focus that has remained true to this day. We know that children exposed to the arts learn to focus better and work more cooperatively with others. They learn the nuances and subtlety of dealing with problems in which there isn't a right or a wrong answer—but a need for creative problem solving. In this way, the arts teach real life skills that are every bit as important as the multiplication tables—and I am committed to furthering arts education in the United States.

Thirty-two years ago, your predecessors on this committee, Senator Jacob Javits and Senator Claiborne Pell, one a Republican, the other a Democrat, crafted the National Foundation on the Arts and Humanities Act. It is a document that guides our every action, and it is a good place to start as we begin the reauthorization process.

The Declaration of Findings and Purposes states that "The arts and humanities belong to all of the people in the United States." It is a bold and simple statement that implies a fundamental notion: as owners of our culture, we are responsible for its preservation and growth.

You may recall that I visited every state during my first year as Chairman. In town meetings, I met businesspeople, teachers, clergymen, elected officials, housewives and tradespeople. Everyone has some connection to the arts. I visited schools and hundreds of the nation's arts institutions, some great, some not first rate—but all of them important.

As part of my effort to create a more holistic synergy between the arts and the communities in which they flourish, we launched American Canvas, a year-long effort to bring together people from all walks of society to gain a better understanding of how the arts transform communities, and how they may be supported together. We want to give communities tools for preserving and enhancing their cultural attractions now, and for the legacy they leave their children. Culture is what makes cities livable and attractive—and economically competitive.

The 1965 authorizing legislation goes on to talk about education and access to the arts, and with prescience states: "Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education and access to the arts

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and the humanities, designed to make people of all backgrounds and wherever located, masters of their technology and not its unthinking servants."

Masters of their technology—what incredible foresight they had. Think about the effects television has had on our culture since 1965. Think about how society might have been different had children spent just a quarter of their time learning to draw, or writing, or playing an instrument—active skills—as they spent passively in front of the TV for the past thirty years.

The National Foundation on the Arts and Humanities legislation goes on to talk about preserving the best of all of the cultures that make up the American mosaic. Over the past 32 years, this agency has preserved unique traditional arts, like totem pole carving, doll making, and mountain fiddling through folk arts apprenticeships and grants to traditional artists.

Two weeks ago, a member of Congress criticized the Endowment for awarding a grant to the California Indian Basket Weavers Association. This is an organization that preserves the Native American tradition in basketweaving, an art and a skill that embodies values, tradition, and heritage, that passes on from generation to generation history and respect. It was sad to see this grant criticized, but sadder still to see the art so belittled. These baskets were used in pre-Columbian times, so tightly woven that they hauled water to the mesas from the valleys below. They are incredibly beautiful. There are not many people today who are even familiar with the grasses from which they are made.

If people are going to complain about a cultural crisis and a lack of values, they cannot take away traditions at the same time. I would rather see young men and women learning to weave baskets from their elders than idling away at the local mall. As my grandmother used to say, "the devil loves idle hands."

Our legislation further states that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent."

For many years, the Endowment nurtured the careers of young visual artists and composers just as the Medici princes supported their Italian artists, and the Hapsburgs their classical composers. Artists throughout history have been patronized by those with power and influence, most often the presiding governments. Their work was routinely praised or scorned. The classics of today were often the controversies of yesteryear.

I was doing some research for a friend the other day who had asked me whether the Endowment had paid for the Vietnam Veterans Memorial here in Washington. We did sponsor the national design competition and contributed a very small amount to the work itself. But in the course of my research, I looked through the old newspaper articles from the time, and was struck again by the depth of feeling provoked by Maya Lin's design. One descriptive quote, which was repeated again and again in all of the articles referred to the wall as "a black gash of shame and sorrow." How many people today remember that twenty-seven members of Congress wrote to the President urging him to change the design?

Today, no one questions the dignity or purity of the design. It perfectly captures the solemn respect of the millions who visit it each year. It is a remarkable work of art.

It is difficult to quantify the value of art. I have all sorts of statistics about the amazing growth in the number of arts organizations over these past thirty-two years, and the number and achievement of artists, the improvement in arts education, research, giving to the arts by individuals, public agencies, and the private sector.

But the ultimate value of art is undeniable. It speaks for itself. It is what makes us who we are and how we will be remembered—inspired or brutish, colorful or drab.

I ask you today to consider the wisdom of those who came before us—their vision of a national government supporting the nation's culture in all its richness—in concert with the private sector, the states and communities across the land—investing in experiments of creativity and imagination—leading in arts research, arts education, convening and networking—catalyzing private investment.

I ask you to believe that there is a value—although it may not be driven by the market—to preserving our heritage and cultural treasures—and that there is a value in nurturing our developing artists for the future. We must continue to encourage creativity and artistic inspiration. Help us do that by moving this very important agency into a new era. Thank you, Mr. Chairman. I appreciate having the opportunity to come before you.

PREPARED STATEMENT OF VICTOR R. SWENSON

Thank you, Mr. Chairman.

I am grateful for the opportunity to talk about reauthorization of the National Endowment for the Humanities with a focus on education.

Five Little Monkeys

Mr. Chairman, I would like to begin my testimony by reading from some of the books we use in a program we call, Never Too Early: Teaching the Earliest Teachers. The program is designed for the people who run the informal, home-based child care facilities in Vermont and, of course, for the infants and toddlers in their care.

I invite you all to close your eyes and follow your feelings. If you know the games that go with the rhymes, why just join in!

Five little monkeys/ Jumping on the bed.
One fell off/ And bumped his head.
Mama called the doctor,/ And the doctor said,
"That's what you get/ For jumping on the bed!"
The eentsy, weentsy spider/ Climbed up the waterspout.
Down came the rain/ And washed the spider out.
Out came the sun/ And dried up all the rain.
And the eentsy, weentsy spider/ Climbed up the spout again.

Do you recognize the starts to these stories?

Once upon a time there were Three Bears who lived together in a house of their own in the woods. One of them was a Little Wee Bear, one was a Middle-Sized Bear, and the other was a Great Big Bear.

In an old house in Paris that was covered with vines Lived twelve little girls in two straight lines

In the great green room/ There was a telephone
And a red balloon/ And a picture of...
The cow jumping over the moon
And there were three bears sitting on chairs

Is anyone in this room unfamiliar with these rhymes and stories? They are beginning of the humanities and the foundation of education. But they are unknown to millions of Americans.

Illiteracy and Children

The National Adult Literacy Survey in 1993 reported that nearly half of our fellow citizens have inadequate reading skills.

In Vermont we estimate that well over 100,000 adult men and women out of our total population of 560,000 people read at the lowest two levels out of the five tested in the survey.

Adults who don't read have a decisive impact on children.

Kindergarten teachers in Vermont report than anywhere from twenty to fifty percent of the children entering school have not been read to. Those children come to school with overwhelming deficits.

Their minds have not received the growth-encouraging stimulation which contemporary research shows to be so important.

They do not know about Madeline, the Three Bears and the stories we know by heart. They don't know characters. They don't know plots. They are not used to handling books, or thinking and talking about what's in books.

These children, often, have limited vocabularies and don't know colors, numbers and other things that children who have been read to know well.

The deficit children are set up to fail in school, no matter how ardently teachers try to help them. They always feel stupid and behind, they require extensive (and expensive) remedial work which many do not receive, and, ultimately, they leave school, as graduates or drop-outs, with minimal reading skills. As non-reading adults, they are well poised to pass the problem along to the next generation.

The Abilities of Parents

It is not helpful to say: "what about those laggard parents! For heaven's sake, why don't they read to their children as they should?"

If half the adult population of our state and nation are readers at the lowest levels, then they are not able to read to their children. They are not able to take an interest in helping them with homework. They can't read the notes sent home from school. They can't feel enthusiastic about attending teachers conferences—or even to know when they might be taking place. The world of education, for them, is a place of danger, bewilderment, humiliation and failure.

This, I believe, is the central reality of American education: if we want children to succeed as learners, we must work with the grown ups who care for children, and

help them be learners and teachers, too. Love of books, reading and the values of literacy are intergenerational. That conviction is key to our work in Vermont and it is the basis of the Never Too Early project which I would now like to describe in more detail.

Brain Research and Plato

Fascinating brain research in the past few years has proved overwhelmingly and conclusively, what we may already have known from the days of Plato's Republic, that songs, rhymes, word games, finger games, fairy tales, stories and Mother Goose characters have a decisive importance in the stimulation, growth and development of the minds of infants and toddlers.

Lots of sweet stimulation helps those minds grow rich and strong and confident. As Plato put it, "Rhythm and harmony sink deep into the recesses of the soul and take the strongest hold there, bringing that grace of body and mind which is only to be found in one who is brought up in the right way."

Never Too Early

Here is how the Never Too Early program works:

We have teamed up with the Vermont Agency of Human Services and with their regional child care resource and referral offices to add books and reading to the training program already devoted to health, safety, nutrition and other concerns.

The providers run the small, informal, home day care facilities which, in aggregate, care for some 13,000 children statewide. They are usually women, with high school educations, who often have children of their own whom they also are caring for. They have six hours of training in health and safety and are registered by the state as home child care providers.

One of our trainers, Laura Lawson Tucker, recently offered the program to a dozen child care providers in Springfield, Vermont.

She took the group through a series of brief presentations and lively activities. She explained that kids gain almost half of their mental growth by age four and that's why it's important to give them lots of good stimulation. She talked about what music games, rhymes and stories do for children to stimulate learning, confidence and intellectual growth.

The group then read Goodnight Moon together and discussed the story and illustrations. How does the story flow? Did you see how the room gets darker and darker as the evening wears on. Did you notice the mouse? What is he doing, page by page?

How can we talk about the book with children? Did you notice the literary allusion in the opening lines? Will your children recognize those pictures of the cow jumping over the moon, or the three bears?

The group then turned to the action rhymes in the Eentsy-Weentsy Spider book. Ms. Lawson Tucker encouraged the group to loosen up. "Come on, let's do some of the games together." Here's how they go. Here's why they're fun. And here's why they are wonderful for children.

The group went back and forth between reading, discussion and group activities. They read nursery rhymes from the Humpty Dumpty collection. They read Ann Herbert Scott's beautiful book, On Mother's Lap, and talked about the sibling rivalry issues delicately raised in that story. What activities can children do in relation to all these stories. What coloring projects might kids try? How can kids act out scenes in the books?

Participants discussed the whole range of possibilities and think about how they might work in their own home settings.

The workshops enlist child care providers as enthusiastic early teachers of children. Our goal this year is to engage in the program 1200 of the 1400 registered day care providers in Vermont. So far 200 providers, from every corner of the state, have taken part.

The Never Too Early training is free of charge. We give providers the eight books used in the program. The Agency of Human Services awards two to four hours of credit to those who go through the program. The entire project this year costs less than $100,000—about the same amount it would take to hire three remedial reading teachers in the elementary schools.

Next year we will expand the program to include parents of children as well as child care providers to strengthen the alliance between parents and providers in nurturing love of books and reading in young people..

As always seems to be the case with programs using children's books, the response has been very gratifying. People made these comments on their evaluation forms:

"Our presenter was warm, friendly, non-threatening and enthusiastic!"

"I was interested to learn how many activities can be done with one book."

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"I will be more aware of what to look for when buying books."
"I will share the importance of reading with the parents."
"I read to my children every day, but didn't center activities around the story. Our trainer showed us ways to center activities around books and I have begun to do this in my child care program."

Our approach to literacy through the humanities in Vermont, Mr. Chairman, depends on a central love of books and reading, and on intense cooperation among many agencies, organizations and devoted individuals.

Humanities and Literacy

In Vermont—and across the country, too—the National Endowment for the Humanities and state humanities councils have resolutely worked to serve the entire population. Of course, we serve confident readers and the general public. At the same time, we are dedicated to programs which will draw every man, woman and child into the circle of confident readers and ardent participants in the humanities.

Our mission is the humanities—history, literature, biography, politics, philosophy and all those wonderful fields of study ("all the good books," as former NEH chair, Lynne Cheney, used to say). But, the humanities are largely inaccessible to people without literacy, vocabulary and the experience of reflection and discussion.

It followed, therefore, that we must devote ourselves to literacy. We must work to build the coalition of individuals, schools, and agencies that will reach the goal of a Vermont where everyone is a reader, where everyone loves literature and history, and where everyone reads for the enrichment of themselves and their families and society. In 1986, working closely with adult basic education teachers in Vermont, the Council developed what we called Connections programs—reading and discussion programs using children's books—for adults learning to read. In 1989 the Council committed itself to the goal of a fully literate Vermont by the year 2000. We have worked steadfastly toward that goal ever since.

For eleven years we have worked with thousands of adults learning to read and their teachers, giving them books and involving them in reading and discussion programs. On May 3rd we will hold our eighth annual statewide conference for adults learning to read. Four hundred participants are signed up—about nine percent of the entire population of adults learning to read in Vermont. These men and women have a new found love of the humanities—of books and stories—and they pass that love of books and reading on to their children and grand children.

For two years we have worked in alliance with the Vermont Agency of Human Services to provide books and reading to Vermont's population of teen parents and their children. This segment of our population, with some 7,000 teen mothers statewide at its core, is served by agency home visitors who have added to their kit of services, books and the importance of reading to children. We give books to teen mothers and fathers. We show them the ways of reading to babies and toddlers, demonstrate the pleasures and explain the benefits. Teen parents join in group discussions about the books and about their experiences reading at home. Our goal is to win over to reading two sets of young people, the parents and their children. Engaging people in such simple but important activities are giving important results in reading and school readiness.

Here is what we discovered: if reading is central to the humanities; it is equally true that the humanities are central to reading. Books, stories, compelling language, ideas worth thinking about, the opportunity to reflect, share ideas and discuss things—these are the central elements of the humanities. These qualities—whether embodied in nursery rhymes and nonsense poetry, or in Huckleberry Finn or the Declaration of Independence—stimulate people and motivate them (you and me included) to reach out of themselves, expand their minds, increase their knowledge and deepen their understanding of the meaning of life.

The humanities are the user's manual for our complex economic system and democratic republic. Literacy is prerequisite to the humanities. The humanities inspire the drive for literacy. For these reasons I urge the reauthorization of the National Endowment for the Humanities.

Before I close, Mr. Chairman, may I commend you and thank you for your keen appreciation of these issues and for the work which you do, personally, reading to a child in a nearby elementary school.

May I also say how inspiring it has been to work with Sheldon Hackney as Chairman of the National Endowment for the Humanities. We will miss his intellectual depth, courageous leadership and vision for the agency. We wish him well as he returns to Penn.

Thank you, Mr. Chairman

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RESPONSE TO QUESTIONS OF SENATOR JEFFORDS FROM NEA

QUESTION: What suggestions do you have for reauthorization that would enable the National Endowment for the Arts to do more to assist schools in supporting innovative arts education programs?

ANSWER: In the Endowment's landmark report to the Congress on the status of arts education, Toward Civilization, we determined that basic arts education—at least on par with the other "core" subjects such as math, science and English—did not exist in America's schools in 1988. Since that time, as you know from my recent reauthorization testimony, the Endowment has worked to remedy this situation. More specifically, we have played a national role as a catalyst, convener, and collaborator.

Since 1988, we have fulfilled or made significant progress toward achievement of a series of recommendations in Toward Civilization. Among these efforts is the inclusion of the arts in the National Assessment of Educational Progress, better known as The Nation's Report Card. This year, for the first time in more than 20 years, NAEP is assessing learning in the arts, determining what a national sample of American students know and are able to do in the arts. Arts Endowment leadership and funding in recent years also has produced important status surveys of the conditions of the arts in American schools, as called for in Toward Civilization. In other areas of educational research, we commissioned a first-of-its-kind compendium of studies of the effects of arts education on students' learning in the arts as well as in their general academic achievements. The resulting publication, Schools, Communities, and the Arts, and the privately-produced companion pamphlet, Eloquent Evidence, are making significant contributions to the understanding by practitioners, policymakers, and parents of the essential role of the arts in basic education. In an effort to disseminate arts education information and knowledge, the Endowment and the Department of Education, in cooperation with the Kennedy Center for the Performing Arts, are pioneering the development and implementation of an electronic network, known as ArtsEdge, which is devoted to serving arts education practitioners and advocates via the Internet and World Wide Web.

These and other actions by the Endowment, the Department of Education, and many private-sector organizations are beginning to bear fruit as the education community and the public at large learn of the research findings which affirm the important, even essential, role the arts play in the cognitive development of very young children.

We recommend in the area of arts education:

Expand federal grants to arts organizations for arts education programs in states and communities which help insure that the arts become an integral part of each student's basic education, both in school and in their communities.

Collaborate with the U.S. Department of Education and other national agencies and organizations to identify and document effective arts education programs and practices, disseminate information about such programs and practices, and support initiatives to replicate or adapt exemplary efforts in states and communities.

Assist arts institutions and organizations across America in developing strong arts education programs and in building and sustaining partnerships with local schools to insure that schools and arts organizations are working together to provide comprehensive and sequential arts education for all students, pre-K through grade 12.

Expand the Endowment's role and ability to support research initiatives to document and disseminate information concerning the role of the arts in improving learning and cognitive ability.

Support efforts, including collaborative efforts with the Department of Education's Office of Educational Research and Improvement, to survey both the conditions of arts education in American schools and the research literature base for findings which inform practitioners, policymakers, and others concerned about the conditions and role of the arts in education.

Work in partnership with Health and Human Services and the Department of Education to conduct research in and provide support for early childhood arts education initiatives with Head Start and other early childhood development and education programs and service providers.

Work in partnership with the Department of Justice and Health and Human Services to conduct research in and provide support for arts education programs designed for youth placed at risk and which insure that the arts are included by states and communities as positive alternatives in drug, violence and crime prevention initiatives.

Work in partnership with the National Science Foundation, the National Endowment for the Humanities, the Department of Education, and other relevant federal

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and national entities to increase the understanding of the role of the arts in an integrated approach to teaching and learning, including but not limited to: research and development initiatives in schools and other educational settings; development and dissemination of innovative curricula; commissioning of research and development efforts; and convening of practitioners, policymakers, funders and others interested in furthering the concept and practice of integrated learning.

Work in partnership with the Department of Education to support the development and dissemination of innovative policies and programs to improve the preservice preparation of teachers in understanding the role of the arts in basic education and their abilities to provide comprehensive and sequential arts education for all students.

Work in partnership with the Department of Education to convene partners in both the public and private sectors to analyze and report to Congress on the conditions of arts education at the outset of the new century, and to develop recommendations for strengthening the role of the arts in each child's education, charting a new course for arts education of future generations of Americans.

RESPONSE TO QUESTIONS OF SENATOR DEWINE FROM NEA

QUESTION: Can you tell me what percentage of total NEA funding goes to organizations or individuals in Ohio? What is this on a per capita basis? How does this per capita spending by the NEA in Ohio compare to other states?

ANSWER: NEA funding to organizations in Ohio in FY 1995 (our last full funding year before the agency's reorganization in 1996, which represented a partial funding year) was $3.073 million, which represented approximately 2.13 percent of the funds obligated in that fiscal year. In FY 1997, Ohio organizations are expected to receive approximately $1.517 million, or about 2 percent of total funds. Under the Endowment's previous structure, organizations were eligible to receive multiple grants (which resulted in more money); under the Endowment's new structure, organizations may apply for only one grant.

The reduction in funding to Ohio from FY 1995 compared to FY 1997 is 50.6 percent, comparable to the Endowment's overall budget reduction of 41 percent. More importantly, however, it should also be noted that applications from Ohio organizations declined dramatically: from 133 in FY 1995 to 67 in FY 1997, which represents a 50 decrease in applications. But, of the 67 applications, 27 were awarded grants, a success rate of 40.30 percent.

Based upon 1995 population estimates contained in the Statistical Abstract of the United States, 1996, Ohio (with an estimated population of approximately 11.2 million) will receive approximately $0.14 per person from the Arts Endowment this fiscal year. The closest states in terms of comparable population are Pennsylvania (12.1 million) and Illinois (11.8 million). Pennsylvania citizens will receive about $0.26 per person, and Illinois citizens about $0.23 per person. It should be noted, though, that FY 1997 applications from Pennsylvania organizations totaled 111, which had a 36.04 percent success rate, and, from Illinois, totaled 114, which had a 39.04 percent success rate.

Due to changes mandated by Congress in the agency's legislation, the Endowment only awarded competitive fellowships in literature in FY 1997, a highly competed category which received more than 730 applications and resulted in only 40 awards to individuals living in just 17 states; Ohio—with 20 applications—was not among those states represented in this round. Neither was Illinois, with 28 applications. Pennsylvania, with 29 applications, had awards made to four individuals in literature in FY 1997.

QUESTION: Can you provide me with a list of the Ohio organizations and individuals that have been funded recently by the NEA? How many of these grants go to rural, urban, or other underserved areas? How many are focused specifically on children?

ANSWER: In FY 1994, when the Endowment's appropriation was at $170,228,000, the agency made 90 awards to Ohio organizations, totaling $4,109,950, or almost 3 percent of the total grantmaking budget. Additionally, 10 awards, totaling $141,175, went to individuals. In FY 1995, at a $162,311,000 appropriation level, 79 awards were made to organizations in Ohio, representing $3,948,085, or, again, almost 3 percent of the grantmaking budget. Again, an additional 10 awards, this time totaling $160,300, went to individuals. In FY 1996, a partial funding year for the agency due to the transition, appropriations were at $99,470,000 and 50 organizational awards were made totaling $1,619,450, or just over 2 percent of the grantmaking total.

Most recently, in FY 1997, with the agency appropriation at $99,494,000, 27 organizations have received awards to date, totaling $1,516,700, or just under 2 percent

of the total funding budget. Despite drastic cuts in the Endowment's appropriation level over the past four fiscal years, organizations in Ohio represent at a fairly constant level of the agency's overall grantmaking budget. Individuals have suffered more, with no individual funding awarded in the competitive process in FY 1996 or 1997 (not including honorific awards).

Grants to Ohio have ranged from its major cities, such as Columbus, Cincinnati, Cleveland, Toledo, Canton, Akron, and Dayton, to smaller cities such as Kent, Wooster, Beachwood, and West Liberty. In FY 1997 alone, the Endowment has made grants to:

Akron: Akron Art Museum
Beachwood: Ohio Chamber Orchestra Society
Canton: Canton Symphony Orchestra
Cincinnati: Cincinnati Art Museum, Cincinnati Symphony Orchestra, Contemporary Dance Theater
Cleveland: Cleveland State University, Cuyahoga Community College, Karamu House, Cleveland Orchestra, Professional Flair, Spaces
Columbus: Columbus Museum of Art, Columbus Symphony Orchestra, Community Arts Project, Ohio Arts Council, Wexner Center Foundation
Dayton: Cityfolk, Dayton Contemporary Dance Guild, Dayton Philharmonic Orchestra
Hamilton: Fitton Center for Creative Arts
Kent: Kent State University
Oberlin: Oberlin College
West Liberty: Mad River Theater Works
Wilberforce: Ohio Historical Society
Wooster: College of Wooster
Youngstown: Butler Institute of American Art

But there are many Ohio organizations that, historically, have received support from the Endowment but have been affected by the cuts in the agency's budget, for instance, in Columbus, Ballet Metropolitan and Pro Musica Chamber Orchestra; in Cincinnati, the Cincinnati Ballet Company, Cincinnati Museum Association, and Cincinnati Playhouse in the Park; in Granville, the Zivili Kolo Ensemble; and in Toledo, the Toledo Museum of Art and the Toledo Orchestra Association, just to name a few.

With regard to a focus on children, several FY 1997 grants have such a focus. The grant to Cityfolk helps support extensive educational outreach activities; the Canton Symphony Orchestra grant helps support school and family concerts in Canton and Medina; the Columbus Museum of Art grant helps support an installation at the Museum's new Children's Education Center; the Kent State grant helps support summer school scholarships for music students to participate in programs at the Cleveland Orchestra and Blossom Music Center; the Mad River Theater Works grant helps support artists in their work with students, teachers, school administrators, and the public in creation of a local history play; and the Cleveland Orchestra grant helps support the Orchestra's in-school educational programs. Additionally, the Fitton Center grant, which helps support professional development opportunities for teachers and educational administrators in five states, will certainly benefit children.

Finally, as you know, the grant to the Ohio Arts Council is spent, at the Council's discretion, on projects in communities throughout the State of Ohio. By statute, thirty-five percent of NEA program funds are distributed to the State arts councils. The formula for distributing these funds, which is also set in statute, favors a generally flat distribution among the states.

RESPONSE TO QUESTIONS OF SENATOR HUTCHINSON FROM NEA

QUESTION: What, in your opinion, based on the research performed by the NEA and elsewhere, is the state of the arts industry in America? How does artist income and employment compare to the rest of the labor force over the last 20 years? What is the trend in household income for artists and how does it compare to the rest of the labor force? Is attendance at arts venues over this period up or down? Are ticket receipts up or down over this period?

ANSWER: The nonprofit sector of the arts industry, which is the portion of the arts industry that is eligible for funding by the Endowment, grew dramatically between 1965 and the 1992. There was a large expansion in the number of opera companies (from 27 to 120), dance companies (from 37 to 250), symphony orchestras (from 10 to 230), and nonprofit theaters (from 56 to 420). Audiences grew as well, with nearly 77 million American adults attending either opera, classical music, jazz,

ballet, stage plays, musicals, or art museums in 1992, 19 percent more than in 1982 and nearly five times the estimate for 1965.

In the 1990's, however, we have seen some disturbing trends. Arts and culture giving in the private sector which, like government funding, had risen steadily from the 1965 to 1992 (even after adjustment for inflation), began to decline in 1993 and has continued to decline through the latest year for which data are available (1995). Coupled with real (after adjustment for inflation) dollar declines in federal (down 52 percent) and state (down 25 percent) support, and slowed growth in local support, arts institutions have faced increased pressure to raise additional resources through higher ticket prices or to cut back on services such as fewer concerts, exhibits, or reduced outreach programs. In FY 1995, for example, 46 percent of nonprofit theaters and opera companies ran a deficit for the year, as did 37 percent of symphony orchestras and 22 percent of major dance companies and art museums. In FY 1996, two orchestras in California (San Diego and Sacramento) ceased operations.

Two types of data sources are available to describe artist employment: one is general household surveys such as the decennial Census, and the other are special artist population surveys. The agency has used both to provide an overview of artist employment and earnings. The most recent report to examine these is Research Division Report #37, which provides perspective on these two types of data sets. (Reports #18 and #27 have examined artist employment and earnings through special surveys of visual artists and choreographers, respectively, while Report #29 focuses on decennial Census statistics.)

Data from the decennial Censuses of 1970, 1980, and 1990 include eleven artist occupations among the professional specialty occupations because of the level of education and training required in artist occupations is most comparable to other professional occupations. While these data indicate strong employment growth in most of these eleven arts occupations (musicians and composers and college and university teachers of art, drama and music are the exceptions) over the two decades, they also show lower levels of full-time employment and earnings than other professional occupations. It is also important to note that the Census includes earnings from all sources in its calculations and is unable to distinguish earnings from arts jobs from those received from other jobs. The surveys of visual artists and choreographers described in Research Report #18 and #27 found that 60 percent of artists in those disciplines held other jobs in order to support their arts activity. Research Report #37 also provides information from a variety of other surveys of artists which indicate a high proportion find it necessary to work additional jobs to supplement their arts income. The Bureau of Labor Statistics Current Population Survey also reports that artists are substantially more likely to be multiple jobholders than those employed in any other professional occupation.

When examining the earnings of artists, it is important to note the substantial variance among the individual occupations. For example, the 1990 Census reported (Research Report #29) that the 72 percent of male architects working full-time earned an average of $40,110 in 1989, while only 17 percent of male dancers worked full-time and their median earnings were only $16,623.

The strong employment trends generally between 1970 and 1990 are encouraging to see; but, the continued low percentage of full-time, full-year jobs, especially in the performing arts, and their low earnings relative to other professional workers, is disappointing.

In 1982, the Endowment sponsored the first national survey to provide detailed statistics on arts participation. The most recent update to that survey is the 1992 Survey of Public Participation in the Arts (both are reported on in Research Report #27). These data indicate an overall increase in attendance at seven core activities—jazz concerts, classical music, opera, ballet, musicals, plays, and art museums. The encouraging news is that overall attendance at these events in 1992 was 76.6 million adults, an increase of 19 percent from 1982. However, there were no statistically significant increases in the percentage of the population that attended any of the performing arts activities, except for art museums. The overall percentage of the adult population attending arts activities did rise from 39 percent to 41 percent.

With regard to changes in ticket prices, the agency does not have a regular or periodic survey to measure changes in ticket prices or revenues. Some estimates are available from service organizations in the different arts disciplines, and a broader measure of performing arts ticket receipts, including the for-profit arts sector such as rock concerts, etc., is available from the Bureau of Economic Analysis. Increased revenues from ticket admissions over the last two decades is an encouraging trend, the mitigating factor is that ticket receipts continue to cover a very small percentage of the operating expenses of arts institutions in both the performing arts and museums. The Association of Art Museum Directors estimates that visitors would have

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to pay $30 on average to cover the annual expenses of an average art museum instead of the $1.45 average admission fee currently collected. For symphony orchestras, income from concerts only covered about 42 percent of the operating expenses in FY 95.

QUESTION: The Labor Department has noted that demand for artists is increasing and therefore artists should expect continued positive trends in earnings and employment, particularly if the economy remains strong. Do you agree with this assessment?

ANSWER: We certainly agree that, if the Department of Labor's projections for the demand for artists' services is correct, one would expect positive trends in earnings and employment in the aggregate levels reported by the Department. However, it is important not to assume that all artist occupations will fare as well, or that all artists within an occupational group will fare as well. There are very large differences in the size and earnings characteristics of the various artist occupations, as well as differences in how they fared over the last decade. For example, the "designer" labor force increased by 76 percent from 1980 to 1990 to a level of 596,802, while musicians and composers increased by only 5 percent over the same period to a level of 148,020. In 1990, 51 percent of designers worked full-time year-round jobs with median earnings for male and female designers of $32,549 and $20,394, respectively. In contrast, only 24 percent of musicians and composers worked full-time in 1990, and the median earnings for these men and women were $22,988 and $18,653, respectively.

Musicians and composers, however, did not have the least favorable earnings picture in 1990; dancers did. Only 17 percent of dancers were working full-time year-round jobs in 1990, and male dancers had median earnings of $16,623 and female dancers only $15,623.

Similarly, within single artist occupations, the economics of the particular industry sector in which the artist is employed will determine the opportunities available. Classically trained ballet dancers and nightclub dancers are both included in the "dancer" category. Obviously, their employment prospects vary significantly according to the respective sectors in which they work; additionally, the training necessary for one sector may have little or no relevance for the other.

QUESTION: The NEA's FY 1998 Budget Request to Congress notes that "some 23 theatres have closed in the past five years" and that many theaters maintain large deficits. Could you please supply the source and supporting documentation for this statement. Also, how many theaters opened during this same period?

ANSWER: Theater Communications Group, the national service organization for the not-for-profit theater, has on record 23 well- established theaters which closed between 1991 and 1996. Among these companies are the Los Angeles Theatre Center (1991), Long Island Stage (1991), the New Mexico Repertory Theatre (1994), the Philadelphia Drama Guild (1995) and New York's Circle Repertory Company (1996). Many of these 23 theaters represent a great loss to both the public and theater field. New Mexico Repertory was the state's leading theater and one of its few professional companies. The Philadelphia Drama Guild was an institution with a national reputation, and Circle Repertory was one of the country's leading creators of important new work including Pulitzer Prize-winning dramas.

Theater Communications Group publishes an annual fiscal survey called THEATRE FACTS examining statistical changes during the year in question and providing a five-year overview of the health of its member theaters. Data is currently under review for THEATRE FACTS 1996 which covered 137 theaters. (TCG's full membership numbers over 300 of the country's larger and better-known theaters.) THEATRE FACTS 1996, when published, will report that 43% of the 137 surveyed theaters operated at a deficit during that year; of these companies, 23 reported a deficit in excess of $100,000.

1996 figures are not yet available for the smallest, and often newest, theaters across the country (those with total annual expenses of less than $500,000), but the 1995 survey conveyed some disturbing statistics. For the sample group, box office income fell 10.7% in 1995, individual contributions were down 27.8%, foundation giving dropped 31% and federal funding decreased 39.8%. This group's aggregate deficit doubled in 1995 alone. New and small theaters are even more vulnerable to economic downtowns and funding losses than theaters of larger sizes.

There is no data base to track the number of new theaters nationally. Dozens of small companies are begun each year, usually with the artists and managers working as unpaid volunteers. Many of these companies produce for a period of time but are ultimately unable to achieve stability and survive. At this time, the National Endowment for the Arts requires organizations to have completed four years of programming prior to submission of a first application so that excellence and accountability may be properly assessed.

QUESTION: What is the long term trend (30 years) in private giving to the arts in America? How much does the private sector provide to the arts? What is the trend in State and Local giving to the arts?

ANSWER: The most recent statistics from the AAFRC Trust for Philanthropy printed in their Giving USA 1996 report indicate a strong upward trend in private giving to the arts, culture and humanities from 1965 to 1992, but a downward trend from 1992 to 1995. Private giving to arts, culture, and humanities sector (which includes giving to institutions such as science and history museums, public television, and other cultural institutions as well as performing and visual arts institutions) increased from $2.31 billion to $10.23 billion from 1965 to 1992, after adjustment for inflation; however, between 1992 and 1995, private giving fell to $9.96 billion. Furthermore, arts and cultural giving declined to only 6.9 percent of total charitable giving in 1995 compared to 7.6 percent in 1992. Federal dollars to the arts, specifically from the National Endowment for the Arts, also rose steadily over the same time period and peaked in 1992 at $175.9 million.

After 1992, the agency's budget declined yearly to reach $162.3 million in 1995. In sum, the most recent four-year downward trend in private giving to the arts (1992 to 1995) coincides with a four-year downward trend in federal support for the arts, suggesting that declines in federal funding are having a negative impact on private giving to the arts. In contrast, over the previous two and one-half decades, rising federal funds coincided with increased private giving to the arts. Our agency data regarding matching funds raised by our grantees also points to the stimulative impact of federal grants on giving to the arts.

As noted earlier, the most comprehensive national statistics on private giving come from the AAFRC's Giving USA report. Unfortunately, they do not separate arts giving from the broader category of arts, culture, and humanities, which includes all private giving to public television stations, public radio stations, science and history museums, etc. We estimate, based on data about the distribution of foundation giving by detailed sector, that approximately two-thirds of the arts, culture, and humanities category is private sector giving in the performing arts and museums. Consequently, about $6.6 billion would approximate total private giving to the arts in 1995.

State government contributions rose steadily between 1965 and 1990, as did funding at the federal level. The increased federal/state partnership also resulted in state arts agencies supporting the development of local arts agencies throughout their states. The aggregate budgets for state arts agencies peaked at $292.3 million in 1990, dropped for three consecutive years and, in 1994, began to rise again and reached $262.2 million in 1996. After adjustment for inflation, aggregate state arts agency budgets have dropped by 25% since 1990. Over this same time period, the National Endowment for the Arts budget dropped by 52 percent, after adjustment for inflation.

While the estimates of local government funding for the arts cannot be calculated as easily or as accurately as state and national data, Americans for the Arts (formerly the National Assembly of Local Arts Agencies) estimates local government funding for the arts at $600 million in 1992, $650 million in 1995, and $675 million is estimated for 1997. This growth in aggregate local support was not sufficient to keep pace with inflation over the time period, but more importantly was a dramatic change from the large increases posted from 1983 to 1992, when the total contributions doubled—from $300 million to $600 million. (1983 is the first year that data are available on local government support.)

QUESTION: The NEA has specific statutory authority to accept private donations. How much money has the NEA received from private (non-governmental) sources in each of the last 5 years (not including matching funds)? Does the NEA maintain a list of these donors? If so, please provide a copy of the donor list.

ANSWER: In each of the last five fiscal years the NEA has received the following total donations from private sources: $238,657 in FY 93, $952,710 in FY 94, $766,232 in FY 95, $959,698 in FY 96 and $342,159 thus far in FY 97. A list of donors for each year is attached. We note that many of the individuals listed make small donations ($1.00 to $50.00) as wedding gifts, gifts in memory or in honor of someone. The list of donors follows:

DONORS—FISCAL YEAR 1997
Paul Rohen
Goodman Family Foundation
Dennis I. Asato
Fred and Hinda Shuman Foundation
Lorna Grenadier
National Arts Club
Bureau of National Affairs

Douglas and Paula Eads
Jan Perkins
Eleanor Klein
Ann and David Millican
Sharon Whitten
Foundation for Technical Assistance to the Arts
Anonymous
Katherine J. Ford
Blum-Kovler Foundation
William D. and Nancy E. Rollnick Foundation
Hyman-Levine Family Foundation
The Betty R. Sheffer Foundation
Geoffrey S. Darrow
Catherine Godwin
Estate of Ruth C. Koehl
Bunting Family Foundation
Thomas H. Lee
Philip Schoch Bequest
Anne Pinkowski
Serena French Pelissier
John Brademas Foundation
Morris and Gwendolyn Cafritz Foundation
Spillis Candela and Partners, Inc.
Linda Gerard
The San Francisco Foundation
Pelikan Design
Pelikan Pictures
Patricia A. Varley
Thomas and Barbara Wilczynski
The Pat and David Hurd Foundation
Ronni Z. and Joel S. Rice
Nissan Motors Corporation in USA
Irene Hirano
Steven G. Brown
Leslie E. Talisman
The Sirkin Family
S.H. and Helen R. Scheuer Family Foundation
DONORS—FISCAL YEAR 1996
William Rollnick Foundation
Blum-Kovler Foundation
Ann Cox Foundation
William and Flora Hewlett Foundation
Betty Sheffer
Curt Bradbury
S.H. & Helen Scheuer Foundation
Lerone Bennett, Jr.
Nissan Motors Corporation
Borders Books and Music
San Francisco Art Commission (for Writers Corp)
Newhouse Foundation
Fannie Mae Foundation
Horace W. Goldsmith Foundation
Freed Foundation
California Assembly of Local Arts Agencies
Rubin Foundation
Cafritz Foundation
Chase Manhattan Bank
Chase Manhattan Foundation
Vera G. List
Emily Hall Tremaine Foundation
J.C. Penney
J. Paul Getty Trust
Agnes Gund Charitable Account
Dunwoodie Communications
Sara Lee Corporation
George Gund Foundation
Coca-Cola Company
San Francisco Foundation

ARCO
Robert & Grayce B. Kerr
The Kerr Foundation
Williams & Jensen, P.C.
Weitzenhoffer Productions
Roy Goodman
Sellers Memorial United Methodist Church
Philip Schoch Bequest
Anonymous
PMK Public Relations
Hyman Levine Family Foundation
Edward A. Schilling
Dayton Hudson Foundation
Jabara Family Foundation
Edward and Barbara Lavino
Ellen Glendening
Linda Bloch
Animal Emergency Clinic of the Hudson Valley
Glen and Dorothy Edelstein and Deborah and Frank Sardi
Fern S. Orsay
Tami, Jennifer and Elizabeth Sirkin
TBS Productions Inc.
Karen Hassmer
Lisa Blazier and Frank Hill
Philip K. Leilich
Robert and Carol Friedman
Thomas Benz and Kim Fusaro
Mrs. William Whittlesey
Blanche M. Ris
Roy and Debra Clark
Marjorie Zinman
Mary Richie
Mr. and Mrs. Arthur I. Conlon
Pamela Hartert
Morgan and Barbara Bulkeley
George Albright
William and Deborah Pearson
Fritz and Betty Klein
Mary Pickering
John Church
Roger Marshutz
D. Richardson Arthur
Elizabeth J. Collins
Robin Renwick
Martha S. Gearhart
Mr. and Mrs. Theodore Peck
Hurley Veterinary Health Care Center
Mrs. Joseph Bates
Mr. and Mrs. Bruce Bates
Marjorie Mitchell
Thomas and Helen Plunkett
Mary C. Weston
Robert H. and Ada May Fearon
Anthony and Ida Abbene
Karen Abbene
Marsha Wise Woolwich
Joel D. Fisler, Trustee U/W Jeanne H. Fisler
Richard and Mary B. Krall
Daynon Blevins
Isabella S. Gitman
Unisys
Amanda Greenblatt
Candice K. Fischer
Carol Brown
Andrew Wise
Lucinda Clarke Jordan
Suzanne Black
Carrie Kramer

Cyrus and Grace Henry

Gifts of stock:

Verna Gerbic
Harvey Meyerhoff
DONORS—FISCAL YEAR 1995
William Rollnick Foundation
Frank H. Pearl
Blum-Kovler Foundation
Monte Friedkin
Robert and Yvette Rose
Art Dealers Association Foundation Inc.
Philip and Patricia Frost Philanthropic Fund
Peter B. Kovler
Borders Books and Music
Botwinick-Wofensohn Foundation
Nathan Cummings Foundation
J. Knight Foundation
Rockefeller Brothers Fund
Helen Whitaker Fund
General Electric Co.
J.C. Penney
Dayton Hudson Foundation
Philip Schoch Bequest
Emily Hall Tremaine Foundation
Art Communication International
Muriel Seibert & Co.
William and Lamar Murphy
Betty R. Sheffer
Fred and Hinda Shuman Foundation
United Way (contributions designated by individuals)
James Wells
Georgia Gronner
Izaak and Pera Wirszup
Barbara and John Ryder
Valerie Oblath
Binney and Smith
Robert Menschel
American Express Company
Melvin Krall
The Leonora Foundation Inc.
David John
Carolyn Goren
Anita L. Jerman
Hansen, Jacobson Teller
David Milstein
Debra Y. Bennett
Fern S. Orsay
Ithaca College Bureau of Concerts (contributions from audience members)
K. Toorks and B. Lewis
The Police Association of New Haven, CT
Richard Van Auken
Donald Zak
Healthcare Management (employees in memoria)
Kathleen Berezin
Candice Fischer
Nancy Van Aken
Kathryn Beard
Patricia and Herbert Willcoxon
Eileen Perling
R. Jarvis
Karen and Paul Tepper
H. Charles Ockert
Alex J. Crawford
Murray S. Paull
Daniel Paoletti
Harriet W. Rice
Ruth Gray

George and Shirley Singer
Mary Keane
Linda Walshire
Susan Shore
Patricia Diehl
Herschel Wolk
Mary Helmer
Robin Riehemann
George Eggers, Jr.
Genevieve Baker
Stephen Glasser
Dennis Barghaan
DONORS—FISCAL YEAR 1994
Vera List
Friedkin Industries
Robert and Yvette Rose
Helen Whitaker Fund
Jennifer Sandler
Grantmakers in the Arts
Skidmore, Owings & Merrill
BTKL Associates
The Charles D. Shackelford Trust
AEPA Architects
American Institute of Architects
American Institute of Graphic Arts
Dayton Hudson Foundation
William Rollnick Foundation
Binney & Smith
Chicago Cultural Center Foundation
Wilma Asbaugh
Charles & Frances Barney
Mickey's Beauty Shop
E & A Screen Graphics
Ford Motor Company
J. Paul Getty Trust
Peter Norton Family Foundation
Finlay L. Petrie
Emily Malino
John and Catherine MacArthur Foundation
Mobil Corporation
J.C. Penney
Phyllis Harrison
Raytheon
BRAVO
Beatrice Mayer
Nina Kaminer
Music for the World Foundation
Rockefeller Foundation
John Nuveen & Co.
Susan Pritzker
Coca-Cola Company
American Express
Grafik Communication
Fern S. Orsay
Sharon Legenzo
Joe Marks
Mrs. Abner A. Alderman
Marsha Zamoida
Barbara Harger-Boling
Vera and William Harger
Anna Alderman
Virginia and William Mahin
Charles Feldstein
Susan Hahn
L.E. Phillabaum
Margaret and Edward Rosenheim
Jack Fuller
Reginald Gibbons

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Jean W. Sacks
Lillian Vernon
Philip Schoch Bequest
Betty R. Sheffer Foundation
Donald and Victoria Collins
Arthur and Penelope Kaiserlian
Robert Oppedisano
John and Carole Spottiswood
Estelle Stearn
Robert Shirrell
Joseph and Jane Alderfer
Bruce H. Barton
Dean Blobaum and Laurie Wardell
Travis David Brent
Edward and Jean Eckenfels
James and Sylvia Hecimovich
Margaret D.F. Mahan
John B. Meyer and Rina P. Ranalli
Lia Weinberg
Leslie M. White
Gary E. Wilham and Carol Ann Kasper
DONORS—FISCAL YEAR 1993
J. Paul Getty Trust
Thomas R. Kenan, Jr. Fund and the Thomas S. Kenan Institute for the Arts
Art Dealers Association of America
William D. Rollnick Foundation
Ann E. Sheffer
Philip Schoch Bequest

QUESTION: Does the NEA solicit money from the private sector? Or, at a minimum, does the NEA notify the public of the fact that the NEA does have statutory authority to accept private donations? If so, please provide a representative sample of a letter or a speech given by Chairman Alexander that makes reference to the NEA's authority to accept private funds.

ANSWER: Since the NEA lacks specific statutory authority to solicit and invest funds, it traditionally has not aggressively solicited donations. The NEA maintains ongoing relationships with private sector resources in the corporate and foundation communities. Those ongoing relationships with private sector donors have resulted in significant gifts such as an FY 95 donation from the Helen Whitaker Fund for the Chamber Music Rural Residencies Program. Also in FY 95, the E.H. Tremaine Foundation made two donations for arts education projects. In recent years there has been an increase in the offers of partnerships in areas of interest to the potential donors. For instance, the Heinz Corporation donated $450,000 (over three years) for arts education grants; in FY 96 Nissan Motors Corporation contributed $100,000 to the Writers Corps Project; and in FY's 95 and 96 Borders Books and Music contributed more than $75,000 (more than $25,000 of which was donated by individuals at Borders' silent auctions throughout the United States) to Writers Corps.

The NEA is very pleased to work with all potential donors to leverage donations for purposes consistent with the agency's statutory mission and which are legal in terms of the use of the NEA's name or imprimatur to publicize the gift or to raise the funds to be donated. For instance, the NEA receives many inquiries from corporations and individuals who wish to use the NEA's name to market a product in exchange for the NEA receiving a percentage of the proceeds from the marketing campaign. The NEA has no authority to lend its name under those circumstances.

In those instances, the NEA staff explain the legal restrictions under which the agency operates. Often potential donors are not interested in giving a gift if the NEA's name cannot be used in a product marketing campaign (e.g., $1.00 from the sale of a CD will go to the NEA). Other donors understand the strictures placed upon the agency and give a set amount. Those donors then take the opportunity to publicize; along with the NEA, that a gift has been made.

QUESTION: How many NEA employees have been detailed to other Departments, Congress, the White House or other federal agencies over the last 4 years? Please provide their name, title, grade, Department within the NEA from which they were detailed, name of the organization and office to which they were detailed, and the dates that they were detailed.

ANSWER: Over the past four years, three NEA employees have been detailed to other Federal agencies or the White House. Specific information pertaining to these details follow:

Donald Bard, Grants Officer, GS-15—detailed from Grants Division, detailed to the Department of Health and Human Services, Office of Headstart from 10-10-94 to 4-16-95;

Steven Klink, Human Resources Staff Assistant, GS-15—detailed from Office of Human Resources, detailed to Federal Quality Consulting Group from 5-23-94 to present (one-half of detailee's salary is being paid by the FQCG);

Susan Clampitt, Senior Advisor to the Chairman, ES-4—detailed from the Office of the Chairman, detailed to the White House, Office of Women's Initiatives from 1-6-97 to present.

QUESTION: The NEA had administrative costs of 18.8 percent in FY 1996. How does this compare with the NEH? How does this compare with State arts agencies? How does this compare to the top ten private foundations that provide grants to artists and arts organizations?

ANSWER: The NEA's 18.7 percent administrative costs in FY 1996 included a special, one-time allocation of $2.5 million, authorized by the Congress, to pay costs of downsizing the agency and undergoing a Reduction in Force of 89 employees. It should also be noted that the NEA's FY 96 overall administrative budget included $768,000 to continue a major, agency-wide conversion of the mainframe computer system to a Local Area Network (LAN) system. Without this cost, the NEA's administrative budget would represent 17.8 percent of total. The NEA's total budget in FY 1996 was $99.5 million. In the NEA's FY 98 budget request, pending before the Congress, administrative costs are at 13.8 percent.

The NEH's 15.4 percent administrative costs in FY 1996 included a special, one-time allocation of $1.9 million, authorized by the Congress, to pay costs of downsizing the agency and undergoing a Reduction in Force of 53 employees. The NEH's total budget in FY 1996 was $110 million.

In FY 1993, the most recent year for which figures are available, the overall average percent used for administrative costs by state arts agencies was 21 percent, according to the 1994 State Arts Agency Profile published by the National Assembly of State Arts Agencies.

With respect to administrative costs of the "top ten private foundations that provide grants to artists and arts organizations," many foundations, and indeed all of the ten with the highest assets, make grants in a range of activities and areas, including but not exclusive to the arts.

Neither the Foundation Center, The Council on Foundations, the Chronicle of Philanthropy or the National Charities Information Bureau provides percentage ratios of administrative costs to total budget for individual foundations.

The Foundation Center includes a section on Administrative Expenses in its Foundation Management Report. The section compiles data from 360 organizations using information compiled by the organizations for their IRS Form 990-PF but does not give statistics for individual foundations. The report states:

The measure of administrative expenses for foundations can vary widely with grantmaking area, staff size, and grant and program activity.

QUESTION: Why is the NEA requesting an increase of almost $2 million in administrative funding for FY 1998?

ANSWER: The NEA is requesting an increase of $1.7 million in FY 1998 due primarily to:

Increased personnel costs caused by annualizing the FY 97 FTE base, Congressionally-mandated FY 97 pay increases of 3.33 percent annualized and the Administration's proposed pay increase of 2.8 percent for FY 98, and a requested restoration of five mid-level positions in FY 98;

An estimated GSA-imposed rent increase in FY 98;

Projected increases in contractual services for equipment maintenance and other support services; and

An increased investment in the agency's extensive overhaul of its information technology systems, to replace the existing, obsolete, Cobol-based mainframe system and implement an integrated Local Area Network.

QUESTION: Congressman Hoekstra has reported that one-third of direct NEA funds go to six cities. Some press reports show even larger percentages. What is the NEA's estimate of the percentage of direct NEA funds that go to New York? To Boston? To Washington, DC? To San Francisco? To Chicago? And to Los Angeles?

ANSWER: Over the past four fiscal years (FY 1994 to FY 1997 to date—May 6, 1997), New York City (as comprised by the five boroughs of Manhattan, Bronx, Brooklyn, Queens, and Staten Island) received an average of 17.77 percent of Endowment funding (18.34 percent in FY 1994; 16.56 percent in FY 1995; 16.73 percent in FY 1996; and, to date, 19.81 percent in FY 1997). For these past fiscal years, awards to New York City having national or regional impact for a field or audiences have ranged between 30 percent and 40 percent of the total award amount. Such

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awards include radio or television broadcasts, touring of performing companies and exhibitions, model projects, and national distribution of literary magazines.

In 1997, for example, awards in New York City included national touring and exhibitions ranging from Felds Ballet, Merce Cunningham Dance Company, and New York Baroque Dance Company to traveling exhibitions featuring such work as that of American painters Robert Rauschenberg and Norman Lewis as well as work by secondary school students from all over the United States who are winners of the Scholastic Art Awards. New York awards also funded the creation of a national model for a sequential, academically integrated K-6 arts curriculum, providing teachers with new ways to engage students and make connections among different subject areas; supported the establishment of a national network of writers and teachers on the literary arts and to provide mentor workshops to bring writers into school communities nationwide; and helped develop a Mid-Atlantic regional network of educators, folklorists, folk artists, parents, students, and arts education advocates. Funding also supported national broadcasts of the "Great Performances," "Dance in America," and "American Masters" television series.

New York City's awards also reflect the basic state operating grant and other Congressionally mandated set-asides which are formula-funded to the New York State arts council, which is housed in New York City.

Endowment funding to Boston over the same four fiscal years averaged 2.69 percent of total dollars awarded (2.53 percent in FY 1994; 2.70 percent in FY 1995; 3.46 percent in FY 1996; and 2.28 percent in FY 1997 to date). Boston awards having national or regional impact have tended to range between 20 percent and 30 percent of the total awards for FY 94-97. Some of the FY 1997 projects for which Boston received funding are a regional concert of Shaker hymns and chants, with an educational outreach component for high school audiences; the first American/Russian collaboration on the production of the ballet "Swan Lake"; an arts education program which provides a way for urban teens to play an important role in community revitalization efforts through creative writing, photography, and urban design; and the transformation of an abandoned dry dock into a public art carnival that will involve teams of artists, youth, and community members.

Washington, DC, has received an average of 4.74 percent of Endowment funds over the past four fiscal years (4.17 percent in FY 1994; 4.96 percent in FY 1995; 5.97 percent in FY 1996; and 4.28 percent in FY 1997 to date). Awards made to Washington for FY 94-97 having national or regional impact ranged between 55 percent to 67 percent. Fiscal 1997 awards made to date have included a classical music initiative on National Public Radio; the national television broadcasts of the Memorial Day and Fourth of July holiday concerts at the Capitol; a public housing youth orchestra program, which provides after-school activities in music education and performance for at-risk youth, ages 5 to 18 residing in Washington's public housing communities; and support for the Shakespeare Theatre Free for All, an annual free classical theater production for high school students, people with disabilities, and other underserved audiences; and assistance to 130 opera companies nationwide to facilitate productions of new American works.

Washington, DC's awards also reflect the basic state operating grant and other Congressionally mandated set-asides which are formula-funded to the District of Columbia arts council.

San Francisco has averaged 3.07 percent of funding awarded from FY 1994 to date (3.39 percent in FY 1994; 3.26 percent in FY 1995; 2.44 percent in FY 1996; and 2.74 percent in FY 1997 to date). Awards in that period having national or regional impact ranged between 15 percent and 22 percent. San Francisco awards in FY 1997 include a theater company tour of rural areas in the Southwest and Midwest; support for exhibitions of contemporary work by American Indians living throughout the United States; a tour through four states of an original multimedia work; support of the San Francisco Jazz Festival in presenting more than 300 American jazz artists in 25 programs in concert halls, churches, urban plazas and other venues throughout the Bay Area; and support of a new ensemble work translating Yiddish poetry for English-speaking audiences of diverse backgrounds.

The FY 94-FY 97 period has resulted in an average of 2.79 percent of funding going to Chicago (2.55 percent in FY 1994; 2.99 percent in FY 1995; 2.63 percent in FY 1996; and 2.96 percent in FY 1997). Awards having a national or regional impact ranged from 15 percent to 40 percent in that period. Chicago awards in FY 1997 alone included an international children's film festival; support for an exhibition review section of a Chicago-based, nationally distributed arts periodical; continued expansion of a national readings tour to include new sites in New Mexico, South Dakota, New Jersey, California, North Carolina, New Hampshire, and Florida; and expansion of "Writers Live at the Library" to libraries in the Southeast,

the continuation of programming in the Midwest, and the development of national networks for literary programming.

Chicago's awards also reflect the basic state operating grant and other Congressionally mandated set-asides which are formula-funded to the Illinois state arts council, which is housed in Chicago.

Los Angeles funding averaged 3.18 percent from FY 1994 to FY 1997 (4.04 percent in FY 1994; 3.08 percent in FY 1995; 2.69 percent in FY 1996; and 2.30 percent to date in FY 1997). Funding in Los Angeles having national or regional impact ranged from 15 percent to 25 percent during the four-year period ending FY 1997. In FY 1997, awards to Los Angeles included presentation throughout the U.S. of a piece by Carl Sandburg for young audiences; a tour of a tap dance ensemble; a collaboration between the LA Police Department and a theater group to develop and tour a production; and education and training models of media arts curricula for new digital technologies.

The overall percentage of awards to these cities correlates to the number of applications received and the amount of formula-funded awards to state arts agencies. In FY 1997, for example, these six cities represented almost 34 percent of all applications (including state arts agency funding) to the National Endowment for the Arts.

QUESTION: You testified to the House Appropriations Subcommittee that you have personally rejected approximately 20 panel approved grants. Could you please provide the names of these grantees and your reasons for rejecting their applications? What is your standard or benchmark in reviewing these grants? How many grants have been rejected by the Council over the same period?

ANSWER: The largest group of panel-approved applications that I have personally rejected was in the now-abolished category of Presenting Grants to Organizations. In that category, in FY 1996 I rejected approximately thirty applications that the panel had recommended for approval with some reservations, but had rated as less than artistically excellent. I determined that in light of the panel's determination that these applications did not meet the highest standards of artistic excellence, and in the light of budget rescissions facing the Endowment, these applications should not be funded. More recently, I rejected a FY 1997 application in the Education and Access category for a project that I determined could not assure adherence to the standard of artistic excellence because of the lack of curatorial judgment in the organization's selection process. The Endowment has a long-standing policy of not publicly identifying the names of rejected applicants. This is done to protect the reputation of applicants and their ability to solicit funds from other sources.

All Endowment grants are judged on three review criteria: artistic excellence, impact, and ability to carry out the project. Artistic excellence is foremost, and in each of those instances where I have personally rejected an application, my benchmark has been artistic excellence.

During my term as Chairman, the National Council on the Arts has rejected approximately ten applications recommended for approval by the panels. The Council's decision to recommend rejection is final.

QUESTION: There have been many questions about this year's grant of $400,000 to the Whitney Museum in New York. Could you please provide a copy of the grant application, a copy of any comments made by the review panel, and any other material that may have been used in considering the grant application of the Whitney Museum? Could you also state your opinion of the work presented by the Whitney.

ANSWER: A copy of the application is appended, together with a list of panelists.

The Planning and Stabilization grant to the Whitney Museum of American Art supports its $40 million capital campaign, which includes $13 million targeted for endowment (which the NEA grant will support), $20 million for building expansion, and $7 million for an operating fund. The Whitney is this nation's premier museum devoted to 20th century American art. It has remarkable collections of works by Edward Hopper, Reginald Marsh, and Georgia O'Keeffe, among others, and continues to acquire a broad and diverse range of work by contemporary American artists.

The application was subjected to four independent layers of review: by a review group of museum specialists, by the Planning and Stabilization Combined Arts Panel (a cross-disciplinary panel), by the National Council on the Arts, and by the Chairman.

The reviewers were very enthusiastic about the Whitney application. They acknowledged the Whitney as a premier museum that consistently fulfills its mission, and its collections as "thrilling." The renovation will increase the space available for exhibiting the permanent collection, thus making these remarkable works more accessible to the public. Reviewers acknowledged that the Whitney is extremely influential and has an impact across the nation, not just in New York, citing recent exhibitions such as the Edward Hopper exhibit. The reviewers were particularly com-

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plimentary about an arrangement between the Whitney and the San Jose Museum to loan works from its permanent collection over a long period of time, which they saw as a model of collection sharing for the museum field. They observed that the Whitney also does a lot of outreach and educational activities with the New York community. Reviewers described the museum's plan for expanding its endowment in conjunction with the capital expansion campaign as an excellent strategy and a sign of good management. They determined that the application demonstrated the need for an increased endowment, the timing for an NEA grant was right, and the museum has a strong fundraising record. The panelists described the Whitney as a truly great American institution and commented that its director has brought in fresh energy and has galvanized the institution. They stated that tremendous progress has already been made towards stabilization and that this is a smart approach for the capital campaign.

Based on my review, I agree with the panel's assessment of the artistic excellence and impact of this project, as well as the Whitney's ability to carry it out.

MARCH 1997 PLANNING & STABILIZATION

COMBINED ARTS PANEL

PLANNING & STABILIZATION, FY '97

MS. PEGGY AMSTERDAM
Director
Delaware Division of the Arts
Wilmington, DE

MS. JILLIAN DANIEL
Chief of Education and Outreach
Metro-Dade Cultural Affairs Council
Miami, FL

MR. MARTIN FEINSTEIN
Senior Consultant
Maryland Center for the Performing Arts
College Park, MD

MR. DAVID HAWKANSON
Executive Director
Guthrie Theater
Minneapolis, MN

MS. JOANNE HOOVER
Music Critic, Former Director
Levine School of Music
Corrales, NM

MR. RICHARD HOWORTH
(Layperson)
Owner & General Manager
Square Books
Oxford, MS

MR. WALTER HUNTLEY, JR.
(Layperson)
President
Atlanta Economic Development Corp
Atlanta, GA

MR. BRUCE MACCOMBIE
Dean, School for the Arts
Boston University
Boston, MA

MS. ARNECIA PATTERSON
Managing Director
Dayton Contemporary Dance Co
Dayton, OH

MR. LARRY REGER
President and Chief Executive Officer
National Institute for the Conservation of Cultural Property
Washington, DC

MR. THOMAS W. RHOADS
Director
Santa Monica Museum of Art
Santa Monica CA

MS. JANET RODRIGUEZ
Program Officer
Geraldine R. Dodge Foundation
Morristown, NJ

MS. HOLLY SIDFORD
Program Director
Lila Wallace Readers Digest Fund
New York, NY

MR. MILOS STEHLIK
Director
FACETS Multi-Media, Inc
Chicago, IL

REV. ANTHONY TURNEY (Chairman)
Executive Director
The Names Project Foundation
San Francisco, CA

A-96-01 3292

OMB 3135-0112 Expires 7/31/97

FY 1996-97 APPLICATION FORMS

1. Label (See instructions on page 44 of the Grants to Organizations Application Guidelines booklet.) Otherwise type your:

Name (official IRS name):
Address (number and street):
City, State and ZIP code + 4

(Whitney Museum of American Art)
945 Madison Avenue
New York, NY 10021

FOR FISCAL AGENTS, PARENT INSTITUTIONS, and CONSORTIA (see pages 7-8): If you are acting as the fiscal agent for another organization, type in "FISCAL AGENT FOR" and the name of that organization in this space. If you are the parent institution acting on behalf of an eligible separate component, type in "ON BEHALF OF" followed by the name of the separate component. If you are the lead member of a consortium, type in "CONSORTIUM LEAD APPLICANT" followed by a list of consortium members (attach a separate sheet if you need additional space):

2. Employer Identification #: 13 1789338

3. Total Amount Requested: $ 500,000

4. Organization Type (use codes 01 to 22. See page 45 of the Application Guidelines for explanation.): 12

5. Theme of Project (use codes 001 to 004. See page 45.): 004

6. Discipline Most Relevant To Your Project (use codes 23 to 32. See page 45.): 31

7. Total Project Cost: $ 3,000,000

8. Period of Support Requested (Use 2-digit numerals, e.g. 11/01/96 for Nov. 1, 1996): FROM 9/1/97 (month/day/year) → → → TO: 8/30/98 (month/day/year)

9. Project Director
Enter the following information:

Name of Project Director: Mr. ☒ Ms. ☐ Steve Ferrin
Area code/Phone: (212) 606-0219
FAX, E-mail and/or WWW, where available: (212) 570-1807; steve@echonyc.com; http://www.echonyc.com; whitney

grant period end date changed to correspond with grantee's fiscal year
LEE S 3/19/97

10. Authorizing Official (see also #22 on page v.)
Enter the following information:

Name of Authorizing Official: Mr. ☒ Ms. ☐ David A. Ross
Title of Authorizing Official: Alice Pratt Brown Director
Area code/Phone: (212) 570-1818
FAX, where available: (212) 570-1807

Signature: [signature] Date Signed: 4 3 96

THIS APPLICATION FORMS BOOKLET MUST BE USED IN CONJUNCTION WITH THE ARTS ENDOWMENT'S GRANTS TO ORGANIZATIONS GUIDELINES FOR FISCAL YEARS 1996-97.

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11. Project Description. Describe clearly and concisely how the requested and matching funds will be spent. In the first sentence, identify the specific project for which support is requested; provide more detail in subsequent sentences. Please limit your project description to the space provided; continuation sheets are not permitted and will not be reviewed.

The Whitney Museum of American Art (WMAA) is requesting a $500,000 Planning and Stabilization grant from the National Endowment for the Arts to increase its endowment. These federal funds will be matched with at least $2.5 million in private contributions also restricted to endowment. This support will help the Museum reaffirm its commitment to achieve long-term financial stability a time when it is undertaking the first physical expansion of its facilities in over 30 years.

The Whitney is currently moving forward with a building expansion and restoration project designed to help the Museum meet the challenges and opportunities of the next century. A range of options have been thoroughly explored over the last several years, culminating in this current effort. The end result is an expansion model that carefully recognizes economic realities and significantly increases the level of service the Whitney will be able to provide its audiences. In short, the model consists of renovating the fifth and fourth floor mezzanine levels of the Marcel Breuer building (currently curatorial and administrative offices) into a distinctive suite of galleries which will be used as a showcase for the Whitney's permanent collection. This building expansion and restoration will increase gallery space by more than 30%. The affected staff will move into a recently acquired brownstone at 33 East 74th Street, which will be physically linked to the Museum. Richard Gluckman, an architect well-known to the Whitney, is overseeing the project's design which includes a full restoration of the Marcel Breuer building, the first since its opening thirty years ago.

In early 1994 the Museum embarked on a "Campaign for the Whitney," as an integrated approach to meeting these capital needs and also raising funds to increase the endowment and secure operating support. The final goal for the campaign is $40 million, with $13 million earmarked for increasing the Whitney's endowment; $20 million to the Building and Expansion Fund; and $7 million for the Operating Fund to strengthen the Museum's fiscal and administrative position. Over $28 million in commitments have been secured to date, from the Museum's Trustees, other individuals, corporations and foundations.

WMAA is significantly undercapitalized given its renowned permanent collection, physical plant, large staff and ambitious programmatic plans. The Whitney is the 12th largest museum in the United States (in size and budget), yet the 71st largest museum in the size of its endowment. At the conclusion of the Campaign the total $20 million endowment, including the NEA grant and matching funds, will provide $1 million dollars in operating funds annually for Museum expenses. While still short of the national average, the increase will represent a significant step toward placing the Museum on par with comparable institutions. Increased endowment will enable WMAA to broaden its crucial role in preserving the past, fostering the new and establishing links between past, present and future in American art; free its creative talent to innovate, take risks, reach new and more diverse audiences; and provide critical encouragement to living artists.

A $500,000 Planning and Stabilization grant from the NEA, together with the matching funds, will assure the Whitney's capital campaign the balance that was the purpose behind the three-part, integrated approach. Although endowment, building and operating funds are equally compelling priorities, there is some risk that the financial demands that accompany a construction project could unbalance this effort. NEA support will safeguard the Whitney's determination that the expansion process will end with the Museum in a much stronger financial position.

12. Summary of estimated costs (a recap of #s 13 through 18 on pages iii and iv of this form)

	#13)	$
	)	$
	als (#14)	$
		$
	ent (#16)	$
	ment (#17)	$
		$
		$
		$

Reminder:
Amount requested (#3 on page i) $
Plus "Total match for this project" (#19 on page iv of this form)
Must equal "Total project costs" =

APPLICATION FORMS

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Items # 13-18 Breakdown of "Summary of estimated costs" **#12** on previous page

13. Direct costs: Salaries and wages (Include artists' compensation if paid on a salary basis. Do not include salaries and wages associated with fundraising.)

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount

Total salaries and wages a. $

Fringe benefits — Total fringe benefits b. $

Total Salaries and wages (a. + b.) $

14. Direct costs: Supplies and materials (List each major type separately.)

	Amount

Total supplies and materials $

15. Direct costs: Travel (Any foreign travel must be in conformance with government regulations.)

Is foreign travel included? Yes ☐ No ☐

TRANSPORTATION OF TRAVELERS

Number of travelers	From	To	Amount

Total transportation of travelers a. $

SUBSISTENCE

Number of travelers	No. of days	Daily rate	Amount

Total subsistence b. $

Total travel (a. + b.) $

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Items # 13-18 Breakdown of "Summary of estimated costs" #12 on page 0

16. Direct costs: Permanent equipment (Equipment costing $5,000 or more per unit with an estimated useful life of more than one year. Written justification is required.)

	Amount

Total permanent equipment: $ —

17. Direct costs: Fees for services and other expenses (List each item separately; include artists' compensation if paid on a fee basis. Do not include entertainment, fines and penalties, bad debt costs, miscellaneous contingencies, or costs incurred before the start of the official grant period.)

	Amount

Total fees for services and other expenses: $

18. Indirect costs (Attach rate negotiation agreement with the National Endowment for the Arts or another Federal agency.)

Rate	%	Base	Amount
			$ —

19. Total match for this project (must equal "total match for this project" in #12 on page 0)

A. Cash match

	Amount

Total cash match: a. $

B. In-kind contributions (identify sources; items must also be shown as direct costs)

	Amount

Total in-kind contributions: b. $ —

C. Grants (identify sources; do not list any Arts Endowment or other Federal grants)

	Amount

Total grants: c. $

D. Revenues (identify sources)

	Amount

Total revenues: d. $ —

Total match for this project (a + b + c + d):

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20. Financial Information

	Most Recently Completed Fiscal Year	Current Fiscal Year	Next Fiscal Year (Projected)
1. Fund balance (net assets) at beginning of fiscal year	$30,347,000	$36,591,000	$40,000,000
2. Total income	$21,900,000	$19,409,000	$20,000,000
3. Total expenses	$15,737,000	$16,000,000	$16,500,000
4. Surplus (deficit) at year end*	$ 6,163,000	$ 3,409,000	$ 3,500,000
5. Accumulated surplus (deficit)	$36,591,000	$40,000,000	$43,500,000
6. Other net adjustments**	$ -0-	$ -0-	$ -0-
7. Balance at year end	$36,591,000	$40,000,000	$43,500,000
8. Identify any support from the following:			
a. Arts Endowment	$ 396,351	$ 333,600	$ 40,000
b. Other Federal agency	$ 11,200	$ 10,000	$ 10,000
c. Regional arts organization	$ -0-	$ -0-	$ -0-
d. State arts agency	$ 220,400	$ 200,000	$ 190,000
e. Local government sources	$ 22,000	$ 22,000	$ 30,000

Attach a separate sheet to explain:
*Plans for reducing a deficit or utilizing a surplus
**Other net adjustments

Most Recently Completed Fiscal Year (month/year): 7 / 96 – 6 / 97

Note: Failure to submit the Audit Summary and Schedule may result in the application being ineligible.

21. Delinquent debt

Are you delinquent on repayment of any Federal debt?

☐ Yes ☒ No If yes, please explain on a separate sheet.

22. Additional Authorizing Official (do not duplicate Authorizing Official listed on page 1) The Authorizing Official listed on page 1 of this application, and any additional Authorizing Official listed below, certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the federal requirements specified under "Assurance of Compliance" on pages 50-51 in the Grants to Organizations, FY 96-97 guideline booklet. If this application is on behalf of a separate component, the Authorizing Official(s) also certify that this unit meets the eligibility criteria for independent components on page 7 of the guideline booklet.

Name Mr ☒ Ms ☐ Steve Zeralli

Title Director of Development

Area code, phone and FAX # (206) 438-4631 phone (206) 438-4647 FAX

x Steve Zeralli 4/3/96
Signature Date Signed

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Applicant Name:

23. APPLICATION SELF-IDENTIFICATION FORM. Using the codes on page viii, choose the most appropriate item in each of the categories and place that code (either numeric or alphabetic) in the corresponding space (see page viii for explanations and definitions).

The data requested on the Application Self-Identification Form (pages vi-viii) is important for the development of a statistical profile on the organizations supported by Federal grants. The information is solicited in response to Public Law 99-383 and 42 U.S.C. 1885C. All information provided will be subject to the provisions of the Freedom of Information Act and the Privacy Act of 1974. NOTE: All information requested in #23 A-F is optional, will not be used in the application review process, and is not a precondition of award.

A. **Organization Status** -- Using the codes on the opposite page, identify the ONE item which best describes your legal status, e.g., if a not-for-profit theater company, use 020.

B. **Organization Institution** -- Using the codes on the opposite page, identify the ONE item which best describes your organization. Please be as specific as possible.

C. **Organization Discipline** -- Using the codes on the opposite page, identify the ONE item which best describes your area of work in the arts, e.g., if FOLK ARTS/DANCE best describes your area of work, use 120; if DANCE best describes it, use 010.

D. **Organization Race/Ethnicity** -- Using the letter designations on the opposite page, identify the predominant racial/ethnic identity of your board, administrative staff, and audience. If at least half of your board, half of your staff, or half of your audience belong to one of the listed racial/ethnic groups, then use that designation. If there is not a predominant racial/ethnic identity, use "General." Please identify only ONE item under each of the three headings.

Board

Administrative Staff

Audience

E. **Accessibility Individuals with Disabilities** -- Put a "Y" for Yes in each of the boxes that includes an Individual with a Disability; otherwise leave blank.

Board Staff Artists

F. **Accessibility Older Adults** -- Put a "Y" for Yes in each of the boxes that includes an Older Adult (65 years of age or older); otherwise leave blank.

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Whitney Museum of American Art

I. ORGANIZATIONAL BACKGROUND

a) Mission, Purpose and History

The Whitney Museum of American Art (WMAA) is one of this country's leading museums devoted to collecting, preserving, interpreting, and exhibiting 20th-century American art. The Museum successfully attracts and serves a range of communities by implementing a variety of programs, including installations of its world-renowned permanent collection and its comprehensive program of special temporary exhibitions.

Throughout its history, the Whitney has actively participated in the art of its time by supporting living American artists. The Museum has also been consistently recognized for its willingness to present challenging art without compromise. When Gertrude Vanderbilt Whitney established the Museum in 1930, American art was seldom exhibited in museums and held little interest for collectors. WMAA opened to the public in November of 1931, with Mrs. Whitney's founding gift of 600 works. This extraordinary group of American masterworks included paintings by the "Eight", key precisionist paintings, and works by social and urban realists and their rural counterparts, the American Regionalists. The Museum's first Biennial survey of contemporary painting and sculpture was held in 1932. Sixty-seven subsequent Annuals and Biennials have chronicled American art and culture and continued the Museum's commitment to contemporary American art and artists.

In order to make its growing collections more accessible to the public, WMAA moved in 1954 from its original location on Eighth Street to a larger building on West 54th St., and in 1966 to its current building designed by Marcel Breuer. In 1970, the Museum received the entire artistic estate of Edward Hopper, and in 1978, a bequest of a large number of Reginald Marsh's works, giving the Museum the largest public collections of both artists' works. These bequests were the result of the Museum's support of Hopper and Marsh throughout their careers.

Education has always been a priority at the Museum, an Education Department was established in 1966. In 1967, the Independent Study Program was established for graduate students to foster the careers of promising young museum professionals and artists. In 1970, the *New American Film and Video Series* was begun to interpret and exhibit film and video created by independent American media artists. The Whitney Museum pioneered and remains the leader in providing broader public service through the creation of branch locations. The first branch museum opened in 1973; all are open free to the public and fully funded by their corporate hosts.

b) Your organization's programming/services and audiences/people served over the past four years. Give a brief overview of the full range of your activities, and provide two or three specific examples which can help demonstrate your organization's ability to carry out the proposed project.

The Whitney presents the full range of 20th-century American art in its programs, balancing the popular and the scholarly, monographic and thematic, historical and contemporary, and loan exhibits with permanent collection installations. There is a strong appreciation at the Museum for the diversity of experiences and civilizations that inform American art, and which are cultivated and expressed in our exhibitions. New methodologies and strategies of presentation, display and interpretation are used to provide access to American art, particularly for non-traditional audiences.

An outstanding example of one of the Museum's areas of strength is the *New American Film and Video Series* which has been devoted to independent film and video for over 20 years, and supported by the NEA throughout that period. 1995 presentations included *Black Male Screened*, the *1995 Biennial*, *Edward Hopper and the American Cinema*, *The Avant-Garde Film: A Renewable Resource*, *Seduction and Subversion: Images that Contest and Interrogate*, the *Beat Culture and the New America: 1950-1965* and *Robert Frank: Moving Out*.

WMAA's educational programs are designed to meet the needs of a wide variety of audiences, strengthening their understanding of the richness and diversity of American art and its relationship to their own lives. Programs are directed towards visitors, students, teachers, artists, and arts professionals. **Artreach** is WMAA's education outreach program for NYC public school children. **Teacher Workshops** introduce NYC educators to the Artreach program. The **Docent Program** trains volunteers to lead daily tours of exhibitions. Various **lectures, courses,** and **symposia** complement the exhibitions or focus on important issues in contemporary art. **Ten Conversations With Artists** are presented for students and adults each year. The **Whitney Symposium on American Art and Culture** is a forum for young scholars to present and share new research. The **Early Opening Program** and **Art Reach Tuesdays** enable more audiences to use WMAA resources by providing exclusive access for educational groups when the Museum is closed to the general public. **Interpretive Materials** are also a critical element of WMAA's educational strategies. **Student Brochures** for selected exhibitions, such as for *Black Male* and *Joseph Stella*, are specifically targeted to high school students. **Educational Programs** for WMAA's Members provide installation tours, courses, and trips to important collections and museums throughout the country and abroad.

In July, 1995, the Whitney launched INFORM, an interpretive audioguide system now able to include information on all of the exhibitions currently on view. In the current *An American Story* exhibition, text, photographs, quotations and narrative are all integrated with the art work. Designed to give viewers artistic and social context, it is presented in a journalist style accessible to "novice" museum goers.

This request to the NEA is for a Planning and Stabilization grant to strengthen the Museum's endowment. The Whitney's endowment has increased by $5 million over the last four years. It should also be noted that the last two fiscal years concluded with operating surpluses.

c) The general demographics (ethnicity, income and age) of the community/region/audience that you serve.

Over 400,000 people visit the Museum annually, 15% of whom are students, 5% artists, 4% members and 3% individuals with corporate membership passes. The Museum's core constituency is its membership. There are currently over 7,000 Whitney members, an increase of over 2,000 from a year ago. Members pay dues ranging from $65 to $2,500 for a range of benefits such as opening invitations and free admission. Visitor surveys show that the audience comes from a wide geographic range: 51% from the tri-state metropolitan region; 37% from other US areas and 12% from other countries. More than 20% are first-time visitors and about 50% of visitors are between the ages of 20-39. Other new programming and outreach efforts have significantly diversified the audiences' ethnic composition--for example, half of the visitors to the 1994-1995 *Black Male* exhibition were African-American and the recent *Beat Culture* show attracted a wide range of communities and age groups.

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d) Your organization's efforts to reach a broad segment of the community through programming, services, administration/staffing, marketing, etc.

Building and sustaining new and broader audiences has been an ongoing priority during the last several years. This issue is addressed at the most fundamental level by the diversity of voices on the curatorial team that develops programming including an African-American and Asian-American curator. In December 1994, the Whitney received a Challenge Grant from NYC and State to expand public hours and the free admission program, as well as mount a major advertising campaign. More recently, we received another Challenge Grant from the City to continue these activities in 1996. In addition, intensive marketing and programmatic strategies target non-traditional museum visitors -especially families, seniors and high school students. Before the opening of ***Black Male***, more than 100 NYC African-American leaders and university film and black studies departments were contacted, resulting in a model for ongoing community-based outreach efforts. The recent ***Edward Hopper*** show attracted record crowds, with over 250,000 people visiting the Museum during its run. The Whitney further engages its audience through a "Guest Book" page on the World Wide Web which is available for the public's comments and suggestions. Finally, national and international programs have been developed: a landmark collaboration with the San Jose Museum of Art brings our collection to a significant west coast audience; the ***Beat*** show will travel to the Walker Art Center and the M.H.de Young Memorial Museum; the ***Kienholz: A Retrospective*** will be seen in both Los Angeles and Germany; and ***Views From Abroad*** has travelled to Amsterdam. The other two exhibitions in this Whitney organized series will be presented by major European collaborating museums in Frankfurt and London.

A sign-language interpreter is present at WMAA the first Thursday of every month and upon special request. In addition, the Whitney was the first museum to recognize the pioneering work of Art Education for the Blind (AEB) and has been collaborating with this organization for the past five years, in the development of a multisensory art history teaching system. Ongoing art workshops for homeless women and children are offered in association with the Artist and Homeless Collaborative.

The WMAA has traditionally received extensive national press coverage for its exhibitions and programs. The Museum is now implementing equally vigorous marketing and advertising strategies. Street banners were used for the first time in 1995 and a major subway/bus advertising campaign was implemented. Other marketing efforts include in flight promotional videos on Tower Air for the *1995 Biennial* and *Edward Hopper* show, and window display tie-ins at Bloomingdale's for *Edward Hopper* (July 1995) and at Barneys for *Beat Culture* (November 1995). In the area of media outreach, the Museum targets its efforts well beyond the art press. Some notable successes include coverage by CNN, Nickelodeon, national news magazines and *CBS This Morning*. MTV was a collaborator in the coverage of the *Beat Culture* show and also provided broadcast advertising for last spring's *1995 Biennial*. In addition, last spring a highly visible advertising campaign promoting *"Free Friday Evenings"* was launched around WMAA's *1995 Biennial* - accompanied by extensive advertising in *The New York Times*, *New York* magazine, *El Diario*, *Amsterdam News* radio and outdoor display.

II. Details on the Proposed Project

a) <u>Planning and Stabilization</u> applicants should discuss the major challenges that currently face the organization; the major tasks to be accomplished; and how the proposed project fits within these priorities.

The Whitney Museum of American Art (WMAA) is requesting a $500,000 Planning and Stabilization grant from the National Endowment for the Arts to increase its endowment. These federal funds will be matched with at least $2.5 million in private contributions also restricted to endowment. This support will help the Museum reaffirm its commitment to achieve long-term financial stability a time when it is undertaking the first physical expansion of its facilities in over 30 years.

In 1993 the Long Range Planning Committee of the Museum's Board, comprised of selected trustees and staff, completed an 18-month comprehensive review process. The Committee issued and the Board approved a Statement of Policy which reaffirms the Museum's mission and defines its strategic priorities and goals. The document called for exploration of new models of expansion and programs that give highest priority to the permanent collection. In addition, the Statement of Policy recognized that the Whitney is undercapitalized in relation to its operating budget and its peer institutions. The policy concluded that WMAA must make a substantial investment in its future if it is to prevail as "the preeminent advocate for American cultural achievement."

The Museum's mission statement declares that it is "dedicated to collecting, preserving, interpreting and exhibiting American art." The Whitney's permanent collection, arguably the finest representation of 20th Century American art in existence, is the Museum's key resource--central to its mission and the foundation for its exhibitions and education programs. However, due to space limitations less than 2% of the collection can be on display in the Museum at any given time. The serious physical constraints WMAA faces clearly affect its ability to achieve its potential. The need for more space to showcase the permanent collection, present exhibitions and properly house staff, has never been more pressing. Whatever is achieved at the two Branch Museums and through projects such as the San Jose Museum of Art collaboration, the Marcel Breuer building and what is accomplished there will always remain at the heart of the Whitney.

The Statement of Policy, together with the experience gained from an unrealized plan for expansion in 1985, helped the trustees and staff clarify the objectives for a new model. In the process, the Museum's physical and programmatic needs were considered, along with the implications for present and future operations, architectural concerns, and fundraising. The end result was a model which recognized economic realities, carefully related to the surrounding neighborhood, and is based on current operations and responsible expectations for the future.

Three basic goals were identified as primary reasons for pursuing this expansion model:

- Access to the permanent collection remains one of the Museum's highest priorities.
- Increased space for programmatic initiatives and diversifying the range of presentations will enhance the Museum's appeal to broader audiences and increase admission receipts.
- Improved efficiency of operations will result from a consolidation of administrative offices in one location.

This model is all the more compelling because it will significantly impact the level of service the Whitney is able to provide its audiences. For the first time, the Museum will be able to display the riches of its heritage on a permanent basis, all the while pursuing its contemporary activities. Finally, this model will allow WMAA to sustain the prudent fiscal course it has successfully established over the past five years.

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The expansion plan consists of renovating the fifth floor of the Breuer building, currently curatorial and administrative office space, into a distinctive suite of galleries devoted to the display of masterworks from the permanent collection. These galleries will reflect the key areas of the Museum's holdings: painting and sculpture, printmaking, photographs and drawings. This renovation will demonstrate the Museum's commitment to provide exhibition spaces adequate to the significance of its collections. Also, given the enormous public interest in the long-term installation of works by such artists as Edward Hopper, Alexander Calder and Georgia O'Keefe, WMAA anticipates that annual admission receipts and membership dues will eventually increase and stabilize after the fifth floor galleries open in October 1997.

The viability of this model was much enhanced with the timely and relatively inexpensive acquisition of a brownstone at 33 East 74th Street in 1994. This building is being renovated into offices for the staff affected by the transformation of the fifth floor into galleries. It will be connected to the main museum and will house a classroom for education programs and the Whitney's Library, as well as offices.

The staff is scheduled to move into the office complex in January of 1997. The new galleries will open in October of that year. Renovation of the fifth floor--imperceptible from the Museum's exterior--will increase exhibition space by more than 30%, adding over 7,500 square feet for the public's use. At that time a full restoration of the Breuer building is also scheduled for completion, the first since its opening over thirty years ago. Final cost estimates for the entire project, including restoration work, total $20 million.

The start of construction in January of 1996 brings with it a number of challenges, most notably the need to successfully implement the expansion model without compromising the Museum's financial stability. Funds are being raised for both the renovation of 33 East 74th street and the new galleries. Moreover, the annual cost for operating this additional space when it is completed must be addressed. This amount has been estimated at $500,000 per year including exhibition funding.

WMAA recognizes that institutional security in this current economic environment requires the use of resources in a judicious and innovative manner. Operating deficits have plagued most museums in the United States in recent years, and the Whitney is no exception. Over the past five years, WMAA has taken every conceivable step to reduce expenses and balance the budget. In 1989 the Museum had an operating deficit of $800,000; since the arrival of David Ross as Director in 1991, this deficit has steadily decreased each year. In fact, in 1994 and 1995 the operating fund generated surpluses of over $300,000 each year. These achievements were made possible through sound fiscal management and some notable successes in WMAA's development program. The Whitney continues to focus on expanding its membership in all support categories and increasing earned income and contributions. Nevertheless, a long-term approach must be found to stabilize the Museum's finances and ensure its preeminence throughout the world as a leader in the field of American art.

A plan for meeting these challenges has been developed over the past eighteen months with the assistance of Marts & Lundy, fundraising consul. It was Marts & Lundy's recommendation that the Museum pursue an integrated approach to meeting operating and capital needs, and at the same time secure a series of gifts for the endowment. The Board of Trustees approved this combined needs "Campaign for the Whitney" at a February 1995 meeting. When complete, the Campaign will provide $13 million to the Endowment Fund; $20 million to the Building and Expansion Fund; and $7 million for the Operating Fund to strengthen the Museum's fiscal and administrative position.

Over $28 million in commitments have been secured as of April 1996, from the Board, other individuals, foundations, and corporations, as follows:

	Goal	Amount Pledged
Building/Expansion Fund	$20,000,000	$14,511,577
Endowment Fund	$13,000,000	$10,026,600
Operating Fund	$ 7,000,000	$ 4,254,949
TOTAL	$40,000,000	$28,793,126

Given the size of the construction goal, it is encouraging that over $10 million in commitments have been secured for endowment. The proposed grant from the NEA will provide the catalyst for raising the final $3 million in projected gifts, in order to meet the $13 million goal and increase the total endowment to $20 million. Discussions are underway with Trustees and other donors who have already expressed interest in helping the Whitney maintain an equal focus on this goal. The Campaign case statement features a series of unfunded endowment naming opportunities, which include education programs and curatorial positions in order to attract additional gifts.

The NEA funds will be a key external force in moving the overall Campaign to a higher level of activity and eventually to meeting successfully the ambitious goals that have been set in all three areas -- construction, operating and endowment. The Whitney community is familiar with the NEA and the prestige and visibility which accompanies the awarding of a grant. The Endowment's recognition of efforts to date, and the plans that have been formulated by the Museum, will undoubtedly facilitate the closure on a number of important gifts.

WMAA is significantly undercapitalized given its renowned permanent collection, physical plant, large staff and ambitious programmatic plans. The Whitney is the 12th largest museum in the United States (in size and budget), yet the 71st largest museum in the size of its endowment. The Museum's ultimate goal is to increase its endowment to a level that will support 15% of the annual operating budget. The importance of endowment strength to the Museum's long-term future is underscored by the Board's decision to reduce the draw on interest (from 7% to 5%) so that the fund's purchasing power remains constant. At the conclusion of the Campaign, the Whitney will have an endowment of at least $20 million, including the NEA grant and matching funds, which will provide $1 million in operating funds annually. While still short of the national average, the increase will represent a significant step toward placing the Museum on par with comparable institutions. This additional endowment revenue will help to offset the increased operating expenses resulting from the expansion.

Increased endowment will enable WMAA to:

- Broaden its crucial role in preserving the past, fostering the new, and establishing links between past, present and future in American art.
- Free its creative talent to innovate, take risks, reach new and more diverse audiences.
- Provide critical encouragement to living artists.

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A $500,000 Planning and Stabilization grant from the NEA, together with matching funds, will assure the Whitney's capital campaign the balance that was the purpose behind the three-part, integrated approach. Although endowment, building and operating funds are equally compelling priorities, there is some concern that the financial demands that accompany a construction project could unbalance this effort. NEA support will safeguard the Whitney's determination that the expansion process will end with the Museum in a much stronger financial position.

b) The participating artist(s)/companies works.
The Whitney's exhibition philosophy is to present in special temporary exhibitions the full range of 20th Century American art, with a particular concern for the work of living artists. WMAA exhibits more works by living artists -- in one person and group shows -- than any museum in the country. Encouraging unproven art and lesser known artists, as in our *Biennials*, the Whitney allows for innovation, stimulation and controversy in our presentations. A financially strengthened Museum will enable us to continue in this mission and commitment to presenting the work of living artists and generations of artists to come.

c) The working process and the proposed timeline.
See attached timeline.

d) Not applicable.

e) The intended audience(s).
The completed expansion project will significantly impact the level of service the Whitney provides to its audiences. Increased space for programmatic initiatives and an expanded range of presentations will undoubtedly enhance the Museum's appeal to a broader constituency. For the first time, the Museum will be able to display the riches of its heritage on a permanent basis, all the while pursuing its contemporary activities. These galleries will reflect the key areas of the Museum's holdings: painting and sculpture, printmaking, photographs and drawings, as well as acknowledging the enormous public appeal of long-term installations of works by specific artists, most notably Edward Hopper and Georgia O'Keefe. These works will be displayed in a suite of galleries which ring three sides of the fifth floor and feature natural light through skylights as well as one of Marcel Breuer's signature trapezoidal windows. A small side gallery will be dedicated to the popular *Circus*, by Alexander Calder, which will be designed especially for viewing by school children.

At present, the Museum has an important prints and drawings collection which is inaccessible to the public. Prints and drawings are essential to a comprehensive study of American art and culture, and works held by the Whitney Museum provide an important framework for other objects in the permanent collection. A new print study room will also showcase the collection, make it accessible to the public, and provide a format for placing the collection within a larger context. The fourth floor Mezzanine, currently accessible only by stair, will receive a new elevator connecting it to the fifth floor, making the new Gallery and the proposed Print Study Center fully wheel-chair accessible as well. In addition, the elevators and all permanent signage will have raised block letters and braille.

Previous experience at other cultural institutions in New York City and elsewhere has consistently shown that the general public can become intensely engaged in the prospect of sharing in the opening of a newly renovated facility. During the first year of operation in its present location, 741,408 people visited the Whitney -- our highest attendance ever. The Museum's leadership firmly believes that the Campaign and the development of programmatic initiatives based on the permanent collection will provide the Whitney with a solid and expanded base of support to carry it into the next century.

f) Not applicable.

g) Plans to promote and publicize the project.
On September 19, 1995 a press conference publicly announced the Campaign for the Whitney. A capital campaign case statement has been prepared which summarizes the effort and clearly defines its three elements: endowment, building, and operations. This prospectus also includes a comprehensive list of named gift opportunities which can be adapted for solicitations at different giving levels. All of these opportunities have been priced to match and, to a certain extent challenge, the giving capacity and interests of donor prospects. Donors to the Campaign for the Whitney are being recognized on a plaque installed in the lobby of the Breuer building, as well as in a special publication to be produced to commemorate the Campaign. The Campaign will also be prominently featured in special programs and festivities planned for the thirtieth anniversary of the Breuer building in the fall of 1996.

h) The relationship of the proposed project to what has been done on the same subject in the past, where relevant.
Increasing its endowment has been an ongoing priority and challenge since the Whitney first opened to the public in 1931. Until recently, the endowment was extraordinarily small relative to the size of the institution. Over the last twelve years, it has increased more than 10 times from three-quarters of a million in 1984 to over ten million in 1995 (see attached chart). Past gifts to the endowment include: a $800,000 Challenge Grant from the NEA in 1985; a $1,000,000 contribution in 1985 from the Communities Foundation of Texas; $650,000 for education programs from The Hearst Corporation contributed between 1987-1993; a 1988 $1,000,000 grant from the Helena Rubinstein Foundation; and most recently, $2,000,000 from The Brown Foundation, the largest endowment gift in our history, to endow the *Alice Pratt Brown Director*.

Another area of success relative to this project has been a much strengthened fundraising program. During these years a professional development program has evolved at WMAA, which currently includes 12 full-time staff. Continuity of leadership has been instrumental in formulating successful fundraising strategies. Previous Development Director James Kraft had been with the Museum ten years; current Director Steve Dennin for three years. Between 1987 and 1995 unrestricted gifts to the annual fund increased 69% to $1,344,000. Also, gifts restricted to projects such as exhibitions and education grew 79% to $4,200,000. During this period, earned income also increased by 72%. A recent highlight of the fundraising program was the creation of the WMAA Award in 1992, which honors corporate leadership in support of the arts. Since its inception, this event has raised $2,301,680 in unrestricted operating support for the Museum.

The Whitney has been able to maintain and expand its programs and services to the public through the active pursuit of new and increased contributions from individuals, corporations and foundations. In fiscal 1995 total fundraising averaged 63% of the operating budget.

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i) Not applicable

j) Not applicable

k) Plans to continue the project beyond the period of Endowment support, where applicable.
It is the Museum's ultimate goal to increase the endowment to a level that will support at least 15% of the annual operating budget. The success of the Campaign for the Whitney will bring annual endowment support to approximately 8%, providing more than $1,000,000 in operating support for the Museum each year.
The Whitney's intention to continue to build its endowment is underscored by the Board's decision to reduce the draw on interest, from 7% to 5%; this adjustment occurred gradually over the period 1993-1996. By instituting a 5% draw policy in the current year, the Museum has been able to reinvest $280,000, assuring that the endowment grows at a constant rate and independent of gifts received.

In contemplating the challenge of continuing to build the endowment beyond the period of NEA support, it is equally important to recognize how the Campaign for the Whitney has galvanized the institution's volunteer leadership. The campaign process has resulted in a substantial increase in the level and regularity of Board giving. Projected operating budgets over the next several years anticipate that the Trustees will maintain this level of commitment to assure the Museum a strong financial position.

ADAM D. WEINBERG NAMED CURATOR OF THE PERMANENT COLLECTION AT THE WHITNEY MUSEUM OF AMERICAN ART

David A. Ross, *Alice Pratt Brown Director* of the Whitney Museum of American Art, announced today the appointment of Adam D. Weinberg as the Museum's Curator of the Permanent Collection.

In his announcement of the hiring, Mr. Ross stated that "the job of Permanent Collection Curator is particularly important to the mission of the Whitney. The Curator of the Collection is the staff member responsible for one of the world's most comprehensive collections of 20th-century American art—the Museum's greatest resource and the soul of the institution. I am confident that Adam will perform superbly as Curator of the Permanent Collection, and am delighted that he will be rejoining the staff."

Mr. Weinberg, who will assume the position on February 15, 1993, will be responsible for the maintenance, development, and exhibition of the Permanent Collection. He will supervise Permanent Collection research and publication efforts as well.

Mr. Weinberg stated that "I am honored to have been chosen for this position, and look forward to working with the Whitney Museum's distinguished collection. Through imaginative contextualization and in-depth research, the Whitney Museum will reaffirm its commitment to collecting and preserving the finest examples of 20th-century art, to supporting the diverse media and artistic expressions that comprise American art today, and to attracting new audiences essential to the Museum's future."

For the past two years, Mr. Weinberg was the artistic and program director of the American Center in Paris. Prior to that appointment, he was the Director of the Whitney Museum of American Art at Equitable Center, from 1989-90, where he organized several exhibitions including "Real Allusions," "Early/Later: Selected Works from the Permanent Collection," "Contingent Realms: Four Contemporary Sculptors," and "Aldo Crommelynck: Master Prints with American Artists." From 1981-88, Mr. Weinberg was Director of Education and Assistant Curator at the Walker Art Center, Minneapolis. Mr.

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Weinberg received a B.A. in Art History and Education from Brandeis University, Waltham, Massachusetts, and an M.F.A. in Museum Studies and Photography History from the State University of New York at Buffalo, New York.

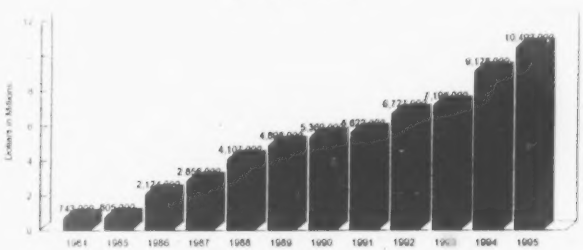
David A. Ross
Alice Pratt Brown Director, Whitney Museum of American Art

David A. Ross was appointed director of the Whitney Museum of American Art in 1991. Mr. Ross received a Bachelor of Science degree from the Newhouse School of Communications at Syracuse University in 1971.

Mr. Ross was the director at The Institute of Contemporary Art, Boston (1982-91); Founding Member of F.A.C.I.E.--Federal Advisory Commission on Major International Exhibitions (1987-91); Chief Curator and Assistant Director for Collections and Programs at the University Art Museum, University of California, Berkeley (1977-82); Deputy Director and Chief Curator of Long Beach Museum of Art, California (1974-77); and Curator of Video Art at Everson Museum of Art, New York (1971-74). Mr. Ross has taught and lectured at colleges and universities, including the San Francisco Art Institute, the University of California, San Diego, and Harvard University. He has also contributed to numerous publications and journals.

Mr. Ross is an honorary member of the Board of Trustees, The Institute of Contemporary Art, Boston, (1991-present); and a member of the Association of Art Museum Directors (1982-present); the Board of Directors of The Tiffany Foundation, New York (1988-present); and the Exhibitions Advisory Committee, American Federation of the Arts, New York (1991-present).

WHITNEY MUSEUM OF AMERICAN ART
ENDOWMENT INVESTMENT FUND
FOR THE FISCAL YEARS ENDED JUNE 30, 1984-1995
(AT MARKET VALUE)



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WHITNEY MUSEUM OF AMERICAN ART
NATIONAL ENDOWMENT FOR THE ARTS/PLANNING & STABILIZATION PROPOSAL
INCREASED ENDOWMENT
PROJECTED TIMELINE FOR CASH RECEIPTS

	1997				1998				1999	
DONOR	1st Qtr. 97	2nd Qtr. 97	3rd Qtr. 97	4th Qtr. 97	1st Qtr. 98	2nd Qtr. 98	3rd Qtr. 98	4th Qtr. 98	1st Qtr. 99	TOTAL
TRUSTEES	$0	$125,000	$57,460	$266,199	$0	$125,000	$0	$925,000	$325,000	$1,843,659
FOUNDATIONS	$0	$230,000	$0	$80,000	$0	$230,000	$0	$230,000	$360,000	$1,130,000
CORPORATIONS	$0	$12,500	$0	$0	$0	$12,500	$0	$0	$0	$25,000
INDIVIDUALS	$0	$40,000	$0	$0	$0	$0	$0	$0	$0	$40,000
Total Cash Receipts	$0	$407,500	$57,460	$366,199	$0	$367,500	$0	$1,155,000	$685,000	$3,038,659

Internal Revenue Service
District Director

Department of the Treasury

Date: May 6, 1976

Person to Contact:
E. Davenport
Contact Telephone Number:
26--1079

Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, NY 10021

Gentlemen:

Reference is made to your request for verification of the tax exempt status of your organization.

We are unable to furnish you with a copy of the original determination or ruling letter that was issued to your organization. However, our records indicate that exemption was granted as shown below.

A determination or ruling letter issued to an organization granting exemption under the Internal Revenue Code of 1954 or under a prior or subsequent Revenue Act remains in effect until exempt status has been terminated, revoked or modified.

Our records indicate that there has been no change in your organization's exempt status.

Sincerely yours,

Charles A. Brunner

District Director

Name of Organization: Whitney Museum of American Art

Date of Exemption Letter: 6/30/36

Exemption granted pursuant to 1954 Code section 501(c)(3) or its predecessor Code section.

Foundation Classification (If Applicable): Public.

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QUESTION: The Federal Courts recently rejected the "decency and respect" provisions passed in 1990. Do you support this decision? If not, what are you doing, within the confines of this court decision, to insure that the intent of Congress to limit the funding of indecent art is maintained? If you do support the court decision, could you state your opinion on this provision and the court's decision.

ANSWER: In November 1996, a three judge panel of the United States Court of Appeals for the Ninth Circuit issued a 2-1 decision striking down the "decency and respect" provision as unconstitutional. In December 1996, the Department of Justice filed a petition for en banc rehearing. Last week the entire Ninth Circuit, with three judges dissenting, rejected the Department of Justice's petition to reconsider. I anticipate that the Department of Justice will file an appeal to the Supreme Court within the next several months.

Since 1992, when a federal district court decision first found the "decency and respect" provision unconstitutional and enjoined the Endowment from using this as a review standard, procedural reforms and restructuring have assured that projects funded by the Arts Endowment meet the highest standards of artistic excellence. The Ninth Circuit's November holding has had no impact on the Endowment's day to day operations and the Endowment continues to appoint diverse panels to review applications on the basis of "artistic excellence and merit" as directed by our authorizing statute.

QUESTION: The IG has repeatedly reported that a large percentage of NEA grantees fail to properly engage independent auditors, as required by OMB, fail to reconcile their project costs and accounting records, fail to document personnel costs charge to their grants, and fail to maintain adequate internal controls. This information is currently collected on grantees that receive $25,000 or more. What will be the effect of OMB's proposal to increase the grant minimum to $100,000? Will there be less oversight of NEA grantees' use of federal funds?

ANSWER: The statistics referenced by the question from the agency's Inspector General's Semiannual Reports, applied solely to grantees audited by the OIG. Pursuant to OMB Circulars A-133 and A-128, most audits of NEA grantees are performed either by independent public accountants or by State audit agencies. Reviews performed by the OIG represent fewer than one percent of NEA's grantees, and are usually prompted by particular concerns communicated to the OIG by agency program and administrative staff. Thus, for example, the 63% cited as having "project costs that were not reconcilable to the accounting records" represented 63% of fewer than 1% of all the agency's grantees.

OMB's proposed change to increase the audit threshold to $300,000 (not $100,000) will definitely decrease the number of NEA grantees required to have an A-133 audit. We estimate that the number of grantees required by OMB to have an A-133 audit performed, where NEA has oversight authority, will be less than 20% of all NEA grantees. To compensate for the decrease in audit coverage, the OIG plans to issue a financial management guide, in accordance with the latest OMB requirements, to assist grantees in maintaining their financial management systems. In addition, the OIG is considering conducting telephone surveys, written surveys and conducting occasional training sessions to assure that the grantees continue to maintain their financial management system according to the standards required by the OMB Circulars.

QUESTION: What is the estimated cost of completing an NEA application? What is the estimated cost of completing the reporting requirements once an organization receives an NEA grant?

ANSWER: The estimated average cost of completing an NEA application is $295. The estimated average cost of completing the reporting requirements once an organization receives an NEA grant is $150.

QUESTION: The NEA's FY 1998 budget request to Congress reports that the NEA allocated for "computer replacement" $810,000 in FY 1995, $810,000 in FY 1996, and $600,000 in FY 1997. This would amount to over $2.2 million for new computers over three years—the equivalent of $15,800 per NEA employee (assuming 140 employees). Worse yet, the NEA is requesting an additional $700,000 for FY 1998—or the equivalent of almost $3 million over four years. Could you please explain the reason for such high expenditures on "computer replacement?"

ANSWER: "Computer replacement" is the budget characterization that has been given to a line item that represents an extensive overhaul of the agency's information technology (IT) systems. The first phase of the IT overhaul comprised the study, planning, design, installation, and testing of an agency-wide "client-server" local area network (LAN)environment. The second phase is a transition from the agency's Wang VS 8460 minicomputer environment. Currently housed on the Wang VS are the agency's primary corporate systems: the Grants Management System (GMS) and the Financial Management Information System (FMIS). A secondary, but nonethe-

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less agency-wide system, which also will have to be reestablished or reengineered for the new LAN environment, is the Automated Panel Bank System (APBS). Upon completion of the LAN implementation and testing this year, the second phase of the "computer replacement" project will begin, which is the actual migration of the agency's corporate systems from the Wang VS to the LAN.

The impetus for the "computer replacement" project comes from several circumstances, chiefly that:

Wang Labs filed Chapter 11 in 1992, and no longer manufactures hardware and software enhancements for its systems and, while the company continues to support the Wang systems, our agency's Information Management Division believes that the level and quality of support has suffered significantly, with service response time and expertise and experience of Wang's technicians and engineers having greatly deteriorated. Regularly scheduled preventive maintenance tasks are not being performed within recommended time frames.

The corporate systems information located on the Wang VS cannot be accessed and utilized by most Endowment staff without employing major data conversion techniques that are not time-efficient; nor are staff able to effectively share any data conversion efforts with other staff. This results in staff creating their own "local" databases which cannot be easily or accurately updated. All of this contributes to a lack of efficient information processing throughout the agency.

The agency has virtually no telecommunications capability (e-mail or Internet access). The Wang-based telecommunications system is outdated, outmoded, limited to a few offices, and has no direct link to any external networks.

The "computer replacement" project will not only allow Endowment staff to take advantage of an integrated database, but also to more efficiently store and exchange critical data and information. Additionally, it will save the Endowment money through use of shared software, shared equipment, and less expensive data storage.

The "computer replacement" project also spurred the launch of a World Wide Web site, and the staff will eventually be provided with e-mail and access to the Internet.

The computer replacement project also earmarks funds for Information Management Division staff training in LAN administration to assure that the IT staff keeps the LAN operating efficiently, and also earmarks user training in assuring that everyone in the agency has the knowledge to take full advantage of the new IT capabilities provided by the LAN.

Phase one of the "computer replacement" project—the LAN—will conclude this year. Phase two—migration from the Wang VS—will occur over the next two years. The cost of actually replacing the computers will be less than $2,000 per employee.

The "computer replacement" project was undertaken in an effort to have the agency's information technology capability provide for an integrated method for making budget, financial, and program management decisions. The intention of the effort was to give agency management the tools with which to make sound, cost-effective decisions and to be able to provide thorough justifications for its management decisions in accounting to Congress, OMB, and the public.

QUESTION: The NEA's FY 1998 budget request to Congress lists several federal interagency partnerships. Could you please provide copies of the interagency agreements behind these partnerships, and any reports prepared on their progress? Please provide copies of any currently operating interagency agreements not listed in the NEA's FY 1998 budget request.

ANSWER: A complete list of the agency's interagency agreements is attached for your perusal. However, in order to accommodate your timetable for receiving this material, we have attached only a sampling of the interagency agreements themselves. The results of the Federal partnerships that are designed to broaden support for artists and arts organizations, as well as broaden public access to the arts, are noteworthy.

Pathways to Success, a two-year jointly-funded grant program of the National Endowment for the Arts and the Office of Juvenile Justice and Delinquency Prevention, U.S. Department of Justice, supports after-school, week-end, and summer programs for at-risk youth. This partnership supports 5 programs, 4 of which include arts activities. For example, the Playback Theater Troupe in Newport, Rhode Island, improvises with young people to act out youth problem behavior issues and provides after-school art education in drama, dance, visual arts and creative writing. Their programs involve fifty 10th-12th grade students. In Anchorage, Alaska, Experience Theater involves more than 100 6th-8th graders in after-school play writing and acting and in summer community drama performances. A school-based after-hours program in New York City involves 200 elementary school students in a range of activities, some of which involve the Henry Street Settlement and the Third Street Music School. ASPIRA of Miami, Florida, serves 130 children, many from migrant camps

located in the hurricane-destroyed area of south Florida, through three programs offering arts education, employment skill development, and recreation opportunities.

The Fund for U.S. Artists at International Festivals and Exhibitions is a longstanding public/private partnership of the Arts Endowment, the U.S. Information Agency, the Pew Charitable Trusts, and the Rockefeller Foundation. It provides approximately $1.1 million to help assure that the excellence, diversity and vitality of the arts in the United States are represented at important international festivals and exhibitions. The Fund is the only nationwide funding source for support of such international activities. It has made it possible for the work of U.S. artists to be seen at the major visual arts biennials in Venice, Sao Paulo and Sydney. It also has supported American participation in art exhibitions where U.S. work is seldom seen such as Cuenca, Ecuador; Istanbul, Turkey; Dakar, Senegal; and Johannesburg, South Africa. In the performing arts, the Fund has supported notable American groups such as The Dance Theater of Harlem, the Kronos Quartet, and the Martha Graham Dance Company. It also has provided important international recognition for less well-known American artists of great talent, including cowboy poets from Elko, NV, who shared their lore at the Moomba International Festival in Melbourne, Australia, and Stewed Mulligan of West Union, WV, who performed at an international folk festival in Warsaw, Poland.

The Goals 2000 Arts Education Partnership, which is composed of more than 140 national organizations from the education, arts, government and private sectors, was created to implement a national action plan to ensure that the arts are a vital component of state- and local-level Goals 2000 plans. Following the enactment of the Goals 2000: Educate America Act in 1994, the Arts Endowment and the Department of Education convened a series of meetings to explore ways in which to bolster arts education as both a core subject in National Education Goal Three and as an important means of achieving the other seven goals. Through the efforts of representatives from the education, arts, and business/corporate, and private foundation communities, along with representatives of a number of Federal agencies, a report and action plan—Arts and Education: Partners in Achieving Our National Education Goals—was developed and widely disseminated.

In response to the organizations that developed the action plan, the Endowment and Department of Education continued their combined efforts to implement the plan by combining funds to support establishment of the Goals 2000 Arts Education Partnership. Through a competitive selection process, the Council of Chief State School Officers, in collaboration with the National Assembly of State Arts Agencies, received a multi-year cooperative agreement to house the office and small administrative staff for the Partnership.

A primary objective of the Partnership is to assist local-level arts and education partners in receiving at least 10 percent of Goals 2000 subgrant funds for education improvement that includes the arts. To date, more than $5 million in Goals 2000 subgrants involved the arts have been reported to the Partnership. To support state- and local-level education improvement efforts to include the arts, the Partnership has developed several task forces, including ones on research, standards, assessment, and early childhood education.

The Partnership provides important information services to its member organizations and the public via the Internet and World Wide Web. In addition, with funds from the Coca-Cola Foundation, the Partnership developed "Arts and Children: A Success Story," a 12-minute video that demonstrates the essential nature of the arts in education improvement. The video is being distributed by the National Assembly of State Arts Agencies and the Americans for the Arts and has been widely acclaimed as an excellent awareness tool.

Partners in Tourism: Culture and Commerce is a cultural tourism initiative that received core funding support through a partnership of the National Endowments for the Arts and the Humanities and the Institute for Museum and Library Services. Additional broad-based support includes the President's Committee on the Arts and the Humanities, the American Express Foundation, the National Assembly of State Arts Agencies, Americans for the Arts, the Federation of State Humanities Councils, the National Conference of State Historic Preservation Officers, the National Center for Heritage Development, and the National Trust for Historic Preservation. Partners in Tourism is convening a series of regional Cultural Tourism Forums in Annapolis, MD, Chapel Hill, NC, Hartford, Ct, Indianapolis, IN, Los Angeles, CA, and Denver, Co during late 1996 and early 1997. Forum participants, including local representatives of the sponsoring cultural organizations, state tourism offices, local convention and visitors bureaus, travel and tourism corporations, and other Federal agencies, work to create cultural tourism development plans for their states and regions.

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The Arts and Rural Communities Assistance Agreement is a collaboration between the Arts Endowment and the Department of Agriculture's Forest Service. The Forest Service has three Economic Action Programs that offer grants and technical assistance to strengthen rural communities through economic diversification while capitalizing on their natural resource based assets. The programs emphasize working through partnerships toward long-term sustainable development.

Under the partnership, cofunded by the Endowment and the Forest Service, arts-based rural community assistance grants are awarded by the Forest Service. Nineteen grants were awarded in the first round. Projects included activities such as: heritage tour development in western Washington State and southeastern Ohio; design costs for the renovation of an opera house in South Carolina; a downtown revitalization project emphasizing the marketing of local crafts; woodworking exhibitions in California, West Virginia, and Hawaii; a video documentary on traditional artists working in wood in New Hampshire; a seminar on Hispanic and Native American woodworking; marketing of Navajo crafts in New Mexico and Arizona; and the development and performance of a play based on local storytelling in Choteau, Montana. A second round of arts and rural community assistance grants will be awarded in June 1997.

INTERAGENCY PARTNERSHIPS

By Federal Department/Agency as of October 1, 1996

Department	Unit	NEA Staff	Program/Project; Contact Person	MOU/ IA	FY	NEA $	$ from Others	Description/ Status/Notes/Next Step
Agriculture	Deputy Secretary for Rural and Small Com munity Development	Tony Tighe	National Rural Development Partnership; Wayne Fawbush	MOU				Endowment is member of National Rural Development Council and encourages SAA participation in state rural development councils
Agriculture	Forest Service	Tony Tighe	Economic Action Program; Steve Yaddof	IA	96	300,000	300,000	Joint FS/NEA grants for arts based rural community assistance grants over two years (FY 96 and 97)
American Battle Monuments Commission	(independent Federal agency)	Christine Saum	World War II Memorial	IA	96		15,000	To provide evaluation board members and jurors for WWII design competition
Corporation for National and Community Service	AmeriCorps	Ed Taylor	Writers' Corps; - Susan Stroud	IA	96	100,000	802,000	Placement of writers in residence at community based organizations in three cities; additional match from sites and private funding sources
Education	Educational Research and Improvement, Office of	Doug Herbert	Arts Edge; Jennifer Ryan	IA	96 (NEA) 97 (ED)	200,000	200,000	NEA/ED/Kennedy Center project to implement a national arts ed informa tion network; NEA funding first year, expecting $200,000 from ED in FY 97
Education	Educational Research and Improvement, Office of	Doug Herbert	Goals 2000 Arts Education Partnership; Sarah Howes Rita Foy	IA	96	240,000	120,000	Endowment working with ED to sustain a national arts education coalition FY 96 and 97. $120,000 each. CCSSO and NASAA manage (CA)
Education	National Institute on Disabilities Research and Rehabilitation	Paula Terry	Cooperative Agreement with Kennedy Center	IA	96	30,000	20,000	For national forum on careers in the arts; funding also from DOE/RSA, HHS/ADD
Education *	Rehabilitation Services Administration, Office of Special Education and Rehabilitative Services	Paula Terry	Beverly Stafford; Tom Fitch; Cooperative Agreement with Kennedy Center	IA	96		11,780	For national forum on careers in the arts; funding also from HHS/ ADD and DOE/NIDRR

* One of several agencies participating in an agreement as noted under "Description" column

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INTERAGENCY PARTNERSHIPS

By Federal Department/Agency as of October 1, 1996

Department	Unit	NEA Staff	Program/Project; Contact Person	MOU/ IA	FY	NEA $	$ from Others	Description/ Status/Notes/Next Step
General Services Administration		Jennifer Dowley		MOU				MOU to encourage installation of art in federal buildings
General Services Administration	Public Buildings Service	Christine Saum	National Register of Peer Professionals	IA	96		85,000	Program worked to create register of design professionals and organizes use of peer reviewers to select architects/ engineers and review design concepts
General Services Administration	Public Buildings Service	Christine Saum	National Forum on Design	IA	95	110,000	50,000	To support a National Forum on Design (FY 96) and related publication (FY 97)
Health and Human Services		Paula Terry	Dianne Freeman, Cooperative Agreement with National Council on Aging	IA	95	15,000	20,000	Convened 1995 mini conference prior to WHCOA; now doing research to create database on quality arts programs involving older adults
Health and Human Services *	Administration on Developmental Disabilities	Paula Terry	Gail Evans; Cooperative Agreement with Kennedy Center	IA	96		10,000	For national forum on careers in the arts; funding also from NEA and DOE/ RSA and NIDRR
Health and Human Services	Center for Substance Abuse Prevention (CSAP)	Marianne Klink	Arts & Prevention Initiative/Publications on arts and at risk youth	IA	95		200,000	For 25,000 copies of "Part of the Solution" and for the publication of a new booklet on the arts, youth and substance abuse prevention in FY 96
Institute of Museum and Library Services *		Tony Tighe	Partners in Tourism, Culture and Commerce; Mamie Bittner	IA	96		5,000	To support regional leadership forums for cultural organizations and the travel industry; also funded by NEH
Institute of Museum and Library Services		Jennifer Dowley	Learning in Museums; Diane Frankel Becky Danvers	IA	96	100,000	305,000	For a 5 year comprehensive research project on learning in museums in collaboration with NEH, NSF, and IMLS

* One of several agencies participating in an agreement as noted under "Description" column

INTERAGENCY PARTNERSHIPS

By Federal Department/Agency as of October 1, 1996

Department	Unit	NEA Staff	Program/Project; Contact Person	MOU/ IA	FY	NEA $	$ from Others	Description/ Status Notes Next Step
Interior	National Park Service/ Rivers, Trails and Conservation Assistance Branch	Tony Tighe	Cultural Landscapes and Their Stories Initiative; Sam Stokes	IA	96	75,000		For cultural interpretation initiative; RTCA staff will provide technical assistance to communities involved
Japan-US Friendship Commission	(independent Federal agency)	Marianne Lieman	U.S. - Japan Creative Artists' Program	IA	96	75,000	150,000	Supports three fellowships/year for creative artists in two-way exchange; Japanese government contributes $500,000 for their artists in U.S.
Justice	Bureau of Prisons	Paula Terry	Artists in Residence; Sylvia McCollum, Darlene Wells	IA	96	24,000	51,000	Artists in residence at three Federal correctional institutions; FBOP also provides art supplies, equipment, space, and supervision
Justice	Management Division	Christine Saum	Justice Department Headquarters, Washington, DC	IA	95		20,000	To organize a two day charrette to develop guidelines for the renovation of the historic building and the integration of new art
Justice	Office of Juvenile Justice and Delinquency Prevention	Marianne Klink	Conflict Resolution Education in the Arts; Donni LeBouef	IA	96	75,000		To augment $200,000 OJJDP contract with Illinois Inst. on Dispute Resolution for conflict resolution ed. and training for arts based at risk youth programs
Justice	Office of Juvenile Justice and Delinquency Prevention	Marianne Klink	Pathways to Success; Donni LeBouef	IA	95,96	100,000	600,000	Pathways to Success: After school/ weekend programs for at risk youth
National Endowment for the Humanities		Tony Tighe	Partners in Tourism: Culture and Commerce; Patti Van Tuyl	IA	96	50,000	50,000	To support regional leadership forums for cultural organizations and the travel industry also funded by IMLS
National Endowment for the Humanities*		Jennifer Dowley	Learning in Museums	IA			1,000,000	For a 5 year comprehensive research project on learning in museums in collaboration with NEH, NSF, and IMLS

* One of several agencies participating in an agreement as noted under "Description" column

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INTERAGENCY PARTNERSHIPS

By Federal Department/Agency as of October 1, 1996

Department	Unit	NEA Staff	Program/Project; Contact Person	MOU/ IA	FY	NEA $	$ from Others	Description/ Status/Notes/Next Step
National Science Foundation *		Jennifer Dowley	Learning in Museums	IA			200,000	For a 5 year comprehensive research project on learning in museums in collaboration with NEH, NSF, and IMLS
Neighborhood Reinvestment Corporation	(independent Federal agency)	Christine Saum	Design for Housing; Charles Buki	IA	94	200,000		For design component of develop ment workshops for affordable housing
Smithsonian Institution		Dan Sheehy	Working Group on Folklife- Federal Council on the Arts and the Humanities	MOU				Agencies agree to regular consulta tion to effectively coordinate programs for folk culture preservation; also NEH and American Folklife Center
Smithsonian Institution	National Museum of American Art	Jennifer Dowley	NEA Visual Artists Fellowships Archive Project	IA	97	160,000		$70,000 (FY 95) Phase I: Res. ...h of NEA Visual Artists Fellowships Archive; $180,000 Phase II: Transfer and digitizing of slides; publication
State		Christine Saum	Federal Facilities Council	IA	96	10,000		Endowment is member of Council responsible for Federal government's built environment
US Information Agency		Marianne Keenan	Cooperative Agreement with Arts International	MOU	96	185,000	350,000	Participates in Fund for U.S. Artists at international festivals and exhibitions; total additional $735,000 from Pew & Rockefeller
			TOTALS			2,069,000	4,759,780	

# of agreements: 25

* One of several agencies participating in an agreement as noted under "Description" column

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Memorandum of Understanding
between the
National Endowment for the Arts
and the
Japan-United States Friendship Commission

The United States/Japan Creative Artists' Program, made possible through this agreement between the National Endowment for the Arts and the Japan-United States Friendship Commission, enables U.S. artists to explore elements in Japanese culture that are relevant to the art they create. The residencies are designed to allow artists, who create original work, to pursue their individual artistic goals and interests by observing developments in their field and meeting with their professional counterparts in Japan.

1. Purpose:

In order to provide the opportunity for meaningful interaction between artists of the United States and Japan, and to promote greater cultural understanding between the peoples of the two countries, the National Endowment for the Arts and the Japan-U.S. Friendship Commission have agreed to jointly fund the U.S./Japan Creative Artists' Program.

2. Qualifications:

Residencies will normally be open to persons already established in their fields, who show clear potential to become prominent members of their professions. Residencies are open to creative and practicing artists, but not to those who are primarily historians, scholars, or critics of the arts.

3. Number and Field:

Up to five residencies for a six-month stay in Japan shall be awarded each year to American artists in these artistic fields: Architecture, intended to support city planners, garden/landscape designers or any of the other design disciplines supported by the Arts Endowment; Dance, for choreographers; Visual Arts, for artists wishing to pursue calligraphy, painting, print making, crafts, photography, sculpture or other genres; Theater, for playwrights, solo performers who create original work, professional company artistic directors, and stage designers; and Folk Arts, for artists wishing to pursue the art of paper making, textile design, pottery, or other traditional arts; as well as any other field of activity considered by the selecting committee to be in the spirit of the program.

4. Administration:

Administration of the program will be shared by the National Endowment for the Arts and the Japan-United States Friendship Commission. The Friendship Commission will receive applications, manage the review process, award and monitor the residencies. The National Endowment for the Arts will transfer $75,000 annually to the Japan-United States Friendship Commission to contribute to residency costs.

5. Award:

Selected artists shall receive a living and housing allowance in Japanese yen, as well as a stipend as a professional fee. In addition, the residency provides for payment of overseas travel fares for the artist, his/her spouse, and unmarried children up to the age of 18, a baggage allowance, and up to $1,500 for pre-departure Japanese language training.

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6. Selection Committees:

The Japan-United States Friendship Commission shall convene a selection committee for the Program, which shall be chaired by a distinguished person from the private sector and which shall include former U.S.-Japan Fellows. In addition, the committee shall include one representative each of the National Endowment for the Arts and the Japan-United States Friendship Commission.

7. Related Matters:

(1) This Agreement becomes effective upon signature of both parties and will remain in force until superseded by a new agreement, modified, or terminated by mutual consent of both parties. Either party may terminate this Agreement by providing 90 days written notice of its intention to terminate to the other party.

(2) The performance of obligations in this Program shall be subject to the availability of funds which will be authorized on a yearly basis by approval of agency officials as designated by the signatories of this agreement (page three).

(3) This agreement is made under the authority of Title 20 United States Code, section 954 (o).

Submit supporting documentation including Document Number G-96-49 and CAN 96/3567001/4150) to the following address:

National Endowment for the Arts
Finance Division - Room 624
1100 Pennsylvania Avenue, NW
Washington, DC 20506
FAX 202-682-5679 PHONE 202-682-5407

Signatories:

Date: 4-16-96
Eric Cangioff, Executive Director
Japan-United States Friendship Commission

Date: 4.9.96
Scott Sanders, Deputy Chairman for Grants & Partnership
National Endowment for the Arts

Date: 4.10.96
Marvin A. Marks, Director of Finance Office, CFO
National Endowment for the Arts

Fiscal Year 1996 accounting code: 96-210-25-1-56-4150-61-2-2

Agency Location Code: 59-00-0002

CAN: 96/3567001/4150 G-96-49

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TRANSFER AGREEMENT BETWEEN THE DEPARTMENT OF EDUCATION AND THE NATIONAL ENDOWMENT FOR THE ARTS

The Department of Education (ED) and the National Endowment for the Arts (Endowment) enter into this interagency agreement for a joint project to support the development of the Goals 2000 Arts Education Partnership. Funds to underwrite this agreement will be provided through the Fund for the Improvement of Education (FIE). The purpose of FIE is to support nationally significant programs to improve the quality of education, assist all students to meet challenging State content standards, and contribute to the achievement of the National Education Goals. The FIE statute expressly authorizes ED to use funds to conduct joint activities with other agencies to assist the effort to achieve the National Education Goals.

Under this agreement, ED will provide $120,000 in FY95, $120,000 in FY96, and $120,000 in FY97. The Endowment will provide $80,000 in FY95, $120,000 in FY96, and $120,000 in FY97. Funding for FY 1996 and FY 1997 is subject to availability of funds based on Congressional appropriations.

Authority

This agreement is authorized by: The National Endowment for the Arts -- The National Foundation on the Arts and Humanities Act of 1965, as amended, [(20 U.S.C. 954(o) and 954a), and 31 U.S.C. 1535. The Department of Education -- Sec 415(a) of the Department of Education Organization Act, 20 U.S.C. 3475; and Sec. 10101 of the Elementary and Secondary Education Act of 1965, as amended [20 U.S.C. 8001].

Background and Need

The passage of the Goals 2000: Educate America Act, which has made the arts one of nine core subjects in the National Education Goals, provides an unprecedented opportunity for the arts to become a part of basic education for all students. Goals 2000 encourages states and local school districts to set high academic standards and improve their approaches to teaching and learning to help all students reach those standards. To assist states and communities, the U.S. Department of Education is offering planning grants to all of the states and special jurisdictions of the United States to develop reform plans in the next two years. To date, more than 44 states and special jurisdictions have submitted Goals 2000 applications. In the second phase of Goals 2000, states and special jurisdictions can apply for Federal funding to implement their plans. Ninety percent of these funds will be directed to the local level, to support further local planning and implementation of effective innovation and needed professional development for teachers, the most important 'change agents' in school improvement.

While Goals 2000 presents the opportunity to achieve the Arts Endowment's longstanding goal of making the arts part of basic education, the decision to include the arts or not in education reform plans rests at the state and local levels. Therefore, it is in the interest of the Endowment and ED to assist in developing strategies to ensure that the arts become an integral part of each state's Goals 2000 school improvement initiative.

The Goals 2000 Arts Education Action Planning Process

In July 1994, the Endowment, in collaboration with the U.S. Department of Education, invited more than 100 national organizations to participate in a Goals 2000 Arts Education Action Planning Process. At that meeting, the Chairman of the Endowment, Jane Alexander, set forth the three goals of the Planning Process:

- to articulate the ways in which the arts can make important and, in many ways, unique contributions to achieving each of the eight National Education Goals;

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- to develop a plan for making the arts an essential part of achieving the National Education Goals; and

- to identify ways all involved in developing such a plan can work together to ensure the arts become a central component in state and local Goals 2000 education reform plans.

The participating organizations and agencies met again in September and October 1994, to develop the *Goals 2000 Arts Education Action Plan*, which sets forth both individual and collaborative strategies and activities to be undertaken over the next three years to achieve the above goals. By January 1995, the plan was printed and ready for dissemination to the members and constituents of the participating organizations.

The Need for a Continuing Partnership

To be effective, the *Goals 2000 Arts Education Action Plan* must be implemented and progress toward achievement of its objectives monitored. The Endowment, working in collaboration with the Department of Education, and with the support of the private sector, wishes to support the establishment of a partnership and to facilitate planning, communication, and collaboration among the national organizations, government agencies, and foundations and businesses that share the goal of making the arts part of basic education. The proposed partnership will be known as the Goals 2000 Arts Education Partnership, referred to as the "Partnership."

Structure of the Partnership

The Partnership will be composed of national organizations, government agencies, and other private entities involved in developing the *Goals 2000 Arts Education Action Plan*, plus additional groups sharing common goals that are identified by the Partnership. The Partnership will meet quarterly to monitor progress in implementing the Action Plan. Its administration will be managed by a director. It is expected that the Partnership will conduct its business, including development of annual work plans and budgets, through the work of committees and task forces based on the *Action Plan* and will have a governance committee that includes representatives of the Endowment and the Department of Education.

The strength of this coalition is twofold: first, it will not be grounded in a single artistic discipline or philosophy of arts education; second, it will combine the interests, resources, and influence of national education, higher education, arts and arts education organizations, businesses and foundations, and Federal agencies, thus gaining the respect and attention of the multiple constituencies whose awareness must be raised and who must be moved to take action to make the arts part of education reform and school improvement efforts. The Partnership will not be an advisory body to the Endowment.

Cooperative Agreement to Support the Development of the Partnership

The Endowment agrees to hold a competition to award a cooperative agreement to a nonprofit organization or a partnership of nonprofit organizations that have been involved in developing the Goals 2000 Arts Education Action Plan. The recipient of the award will be referred to as the "cooperator." The cooperator will facilitate the establishment and coordinate the activities of the Partnership through the project activities described in the section of this agreement entitled "Project Description."

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Project Description

The purpose of the project is to develop a strong partnership among all participating organizations and facilitate planning and communication so that all partners can maximize their efforts toward insuring that the arts become an integral part of school improvement initiatives. The recipient of the cooperative agreement will manage a partnership of national organizations, government agencies, and foundations and businesses, to be known as the Goals 2000 Arts Education Partnership (Partnership), which will coordinate the implementation of a national action plan designed by the Partnership to insure that the arts are a viable part of Goals 2000 state- and local-level education reform plans. The primary tasks of managing the Partnership will be carried out by a director who will be hired by the cooperator, with the advice and guidance of the Endowment and the Department of Education. The Endowment and ED, via the cooperative agreement and the cooperator, will provide administrative resources to support the management of the Partnership. In this regard, the cooperator will play a "behind the scenes" yet critical role in ensuring the administrative viability of the Partnership. The project is expected to last three years.

The Partnership director will facilitate planning, communications, and collaborative actions by participants in the Partnership. The director will develop an annual work plan and budget for the Partnership and will meet periodically with representatives of the Endowment and the Department of Education to monitor progress in achieving the objectives of the *Goals 2000 Arts Education Action Plan*. In developing the Partnership, the director will:

- coordinate planned projects;
- facilitate periodic meetings and subcommittee meetings of the Partnership participants;
- work with participating organizations to develop the "Committee of 500,000"-- that will build support among the memberships of these participating organizations;
- maintain regular communications with Partnership participants;
- maintain data bank of activities of participating partners;
- serve as a catalyst in encouraging partnerships among participants;
- monitor state-by-state progress toward including the arts as an integral part of education; and,
- assure that additional resources are secured to implement the priorities outlined in the *Action Plan* and annual work plan.

Funding of the Cooperative Agreement

It is proposed that FY95 funds from the Endowment and the U.S. Department of Education, and subsequent allocations, will provide for the operational expenses of the Partnership for a period of three years -- coinciding with the planning and first stages of implementation of the Goals 2000: Educate America Act. This includes support for the Partnership organizations to meet (exclusive of participants' travel and per diem expenses), salary and fringe benefits for a Partnership director and assistant to the director, and specific operational costs including, but not limited to, consultants and staff travel. The Cooperator, as part of the agreed-upon project budget for the partnership, will also provide for certain operational costs of the Partnership, including but not limited to office space, equipment, and other administrative support for a director of the Partnership.

Proposed funding from the Endowment and ED is projected as follows: Year one: $200,000. Years two and three: $240,000 each year, subject to availability of funds based on Congressional appropriations for both the Endowment and ED. The cooperator who is selected to oversee the first year of the project will carry out the second and third years, subject to satisfactory performance as determined by the Endowment and the Department of Education and availability of FY96 and FY97 funds.

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Note: Funding for specific projects that might be outlined in the Goals 2000 Arts Education Action Plan and annual workplans of the Partnership will generally be supported by funds outside of the currently proposed Endowment/ED support. Major funders of the Partnership will meet periodically with leaders of the Partnership and with the Endowment and the Department of Education to plan for the fiscal needs of the Partnership and to chart the Partnership's progress in meeting those needs.

Project Monitoring

The Endowment shall be the lead agency for this project; the cooperative agreement will be governed by established Endowment procedures. Co-monitors, assigned by ED's Office of Educational Research and Improvement (OERI) and the Office of Intergovernmental and Interagency Affairs (OIIA), and by the Endowment's division of Partnership will monitor the project. In consideration of the funds provided by this agreement, ED specifically requires that the Endowment:

- ensure the notification of designated representatives of OERI and OIIA in all meetings of the Partnership, its governing committee and meetings with public and private funders noted previously in this document.
- ensure that OERI is provided with status reports and disseminated materials on a regular basis.
- ensure that ED/OERI/FIE receives appropriate credit for supporting any activities and products developed and disseminated as a result of the activities supported with these funds.
- ensure that OERI is provided with a copy of the Cooperator's final report 90 days after completion of the project.
- the Endowment shall administer and account for ED funds in accordance with applicable statutory and regulatory requirements.

Effective Date and Duration

The effective date of this interagency agreement will be the date of the last signature of the agreement. The agreement will be effective through FY 1997, and is renewable by agreement of both agencies upon successful completion of each project phase, amendment of this agreement for additional support, and subject to availability of Endowment and ED funds in FYs 1996 and 1997.

Sharon P. Robinson — Date AUG 25 1995

Sharon P. Robinson
Assistant Secretary for Educational
Research and Improvement
U.S. Department of Education

Scott Sanders — Date 7-31-95

Scott Sanders
Deputy Chairman for Partnership
National Endowment for the Arts

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**INTERAGENCY AGREEMENT AMONG
THE NATIONAL ENDOWMENT FOR THE ARTS,
THE NATIONAL ENDOWMENT FOR THE HUMANITIES,
THE INSTITUTE OF MUSEUM SERVICES,
AND THE PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES**

I. PARTIES

The parties to this Interagency Agreement are the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Institute of Museum Services (IMS), and The President's Committee on the Arts and the Humanities (PCAH).

II. PURPOSE

The purpose of this Agreement is to establish policies and principles governing a joint cultural tourism initiative.

The overall goal of the initiative is to develop a stronger partnership between the tourism industry and the cultural community to benefit the traveling public, the cultural community, and the industry.

The short-term goal of the initiative is to ensure that cultural organizations in the various regions are prepared to participate as full partners in the Natural and Cultural Tourism Regional Summits thereby furthering their communication with the travel industry and cultivating collaborative projects with the travel and tourism industry.

III. PARTICIPATION

A. NEA

1. NEA issued a Request for Proposals on March 6, 1996, to identify a Cooperator to administer specific cultural tourism activities. A copy of the RFP is attached to this Interagency Agreement.

2. Anthony Tighe, Partnership, Planning & Stabilization Division, will serve as the principal contact person for the Cooperative Agreement.

3. NEA holds two places on the Working Group overseeing implementation of the cultural tourism initiative.

The Working Group, comprising six staff members from the participating agencies, is authorized to select the Cooperator; approve changes in the scope of the activities undertaken by the Cooperator; and to participate in the development of marketing and publicity strategies for activities under the initiative.

B. NEH

1. NEH holds two places on the Working Group overseeing implementation of the cultural tourism initiative.

C. IMS

1. IMS holds one place on the Working Group overseeing implementation of the cultural tourism initiative.

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D. PCAH

1. PCAH holds one place on the Working Group overseeing implementation of the cultural tourism initiative.

IV. FUNDING

A. The NEA has committed $50,000 toward the funding of the cultural tourism initiative.

B. The NEH agrees to transfer up to $50,000 to NEA for the purposes of the cultural tourism initiative.

C. IMS agrees to transfer up to $5,000 to the NEA for the purposes of this initiative.

D. PCAH will direct matching funds from the private sector to the Cooperator.

E. The Cooperator and its partners are required to match the funds awarded to them through the Cooperative Agreement. It is expected that much of the additional funding required to implement the Initiative will come from public and private sources in the regions where activities will take place.

F. The transfer of funds will take place as soon as possible after the effective date of this document.

V. FUTURE ACTIVITIES

As the cultural tourism initiative continues to evolve, the Working Group may identify additional activities that advance the overall goal of the initiative described in Section II. Upon approval by the heads of the four agencies, additional project activities and/or transfers of funds may be effected under this Interagency Agreement. However, this Agreement does not obligate any of the agencies to any funding beyond that identified in Section IV.

VI. EFFECTIVE DATE

This Interagency Agreement will become effective upon signature by the Chairman of the NEA, the Chairman of the NEH, the Director of the IMS, and the Director of PCAH. Any of the agencies may terminate the Agreement upon 90 days written notice to the other agencies. The provisions of the Agreement will be reviewed periodically and amended or supplemented as may be agreed upon mutually.

VII. AUTHORITY

This agreement is made pursuant to Sections 5(o) and 7(i) of the National Foundation on the Arts and the Humanities Act of 1965 as amended; 20 U.S.C. Sections 954(o), 956(i), the Museum Services Act, 20 U.S.C. Section 964(b); and Section 601 of the Economy Act of 1932, 31 U.S.C. Section 1535.

Jane Alexander — Date 4-25-96
Jane Alexander
Chairman
National Endowment for the Arts

Sheldon Hackney — Date 4/29/96
Sheldon Hackney
Chairman
National Endowment for the Humanities

Diane Frankel — Date 4-29-96
Diane Frankel
Director
Institute of Museum Services

Ellen McCulloch-Lovell — Date 4/29/96
Ellen McCulloch-Lovell
Executive Director
The President's Committee on the Arts and the Humanities

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INTERAGENCY AGREEMENT BETWEEN THE FOREST SERVICE AND THE NATIONAL ENDOWMENT FOR THE ARTS

I. PURPOSE

The purpose of this Agreement is to demonstrate the importance and value of the arts in rural economic diversification and cultural resource conservation in forest and/or natural resource dependent areas and to stimulate partnerships between Federal and State agencies addressing rural community assistance issues.

II. TRANSFER OF FUNDS

The National Endowment for the Arts (the Endowment) will transfer $150,000 to the Forest Service (FS) for ***arts-based rural community development projects*** to be funded through the FS. A total of at least $150,000 will be provided by participating FS field units, resulting in at least $300,000 for these projects. The Endowment and the FS anticipate there will be 10 to 25 grants under this Arts and Rural Community Assistance Agreement.

III. DESCRIPTION OF ELIGIBLE PROJECTS

This special effort will follow the FS's Economic Action Program (EAP) authorities, related eligibility, and grants process. Priority will be given to projects substantially involving *rural arts organizations* with at least one professional staff person, *professional arts organizations or agencies (local or state)*, or *local or multicounty government agencies* proposing to serve rural communities.

Projects may demonstrate:

- The arts as an economic development tool; e.g., tourism development, crafts cooperatives, downtown revitalization, scenic byways, heritage areas.
- The arts as a community development tool; e.g., use of the arts to address issues such as rural housing, health care, and education.
- The arts as part of a community's heritage; e.g., community cultural planning, exhibitions, festivals.

Together the FS and the Endowment will enlist the assistance of the State Rural Development Councils in the development of partnerships between Federal and State agencies addressing rural community assistance issues. Participation by other Federal agencies in these projects is encouraged, but not required.

Projects for which FS field units provide more than a 1:1 share will be given priority.

IV. METHOD

The FS and the Endowment will send joint letters announcing the Agreement to the FS Regions and the Northeastern Area, State arts agencies and the national service organizations for both state and local arts agencies.

Nationally the FS will then distribute funding based on the collective decision of the Endowment and the FS through a review group of three staff members from each agency.

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The FS Regions, ITTF, IIPF and Northeastern Area will administer the funds under their normal grants and agreement authorities.

Upon completion of the awards, a summary of the accomplishments or outcomes will be forwarded by FS field units to the National level for use by the Endowment and the FS.

V. AGENCY CONTACTS

The Forest Service contact for this interagency agreement is Steve Yaddof, National Rural Development Specialist, Cooperative Forestry (202/205-1386; fax 202/205-0975); the National Endowment for the Arts contact is Anthony Tighe, Partnership, Planning and Stabilization Division (202/682-5616; fax 202/682-5613).

VI. OTHER ACTIVITIES

When possible, the FS and the Endowment will cooperate in other activities (e.g., participation in conferences, training, publications) to further the goals of this Agreement, including strengthening the role of State Rural Development Councils in facilitating the development of partnerships for rural community development.

VII. EFFECTIVE DATE

This Interagency Agreement will become effective upon signature by the Deputy Chairman for Grants and Partnership of the National Endowment for the Arts and the Deputy Chief of the USDA Forest Service. Either of the agencies may terminate the Agreement upon 90 days written notice to the other agency; the provisions of the Agreement will be reviewed periodically and amended or supplemented as may be agreed upon mutually.

Scott Sanders
Deputy Chairman for
Grants and Partnerships
National Endowment for the Arts

Joan Comanor
Deputy Chief for
State and Private Forestry
Forest Service

PATHWAYS TO SUCCESS

AN INTERAGENCY AGREEMENT

FOR FUNDING OF THE

PATHWAYS TO SUCCESS PROGRAM

BETWEEN

THE U. S. DEPARTMENT OF JUSTICE

AND

THE NATIONAL ENDOWMENT FOR THE ARTS

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AUTHORITY

A. Office of Juvenile Justice and Delinquency Prevention (OJJDP), U.S. Department of Justice

OJJDP was created by the Juvenile Justice and Delinquency Prevention Act of 1974 (88 Stat.1109; 42 USC §3601) to establish policies and operate programs to prevent and control juvenile delinquency and improve state and local juvenile justice programs. The Act placed the responsibility for coordinating all Federal juvenile delinquency prevention and control activities in this Office. It also established a source of funding for state efforts to streamline their juvenile justice systems and to combat the increase in serious and violent crimes committed by juveniles.

The key elements of the OJJDP program are to provide for the coordination of Federal delinquency programs; award formula grants to the states; develop and award discretionary, technical assistance, research, and evaluation grants; provide training; and disseminate information concerning juvenile justice and delinquency prevention.

B. Bureau of Justice Assistance (BJA), U.S. Department of Justice

BJA enters into this Agreement under the authority of the Edward Byrne State and Local Law Enforcement Assistance Program, created by the Anti-Drug Abuse Act of 1988 (Public Law 100-690). BJA was created to provide funding to assist states and units of local government in carrying out specific programs that offer a high probability of improving the functioning of the criminal justice system and of enhancing drug control efforts at the state and local levels.

C. National Endowment for the Arts (NEA)

NEA enters into this Agreement under the authority of Section 5 (g) of the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 954 (m)) and Section 601 of the Economy Act of June 30, 1932, as amended (31 U.S.C. Section 1535), and under the provisions of the general and pertinent regulations of the Controller General. The NEA is mandated by statute to promote the continued vitality and excellence of the arts throughout the United States. It does so by awarding grants to nonprofit arts organizations and to artists of exceptional talent in all fields as well as through its own leadership activities.

The NEA plays a critical role in forging partnerships involving state, regional, and local arts agencies, arts organizations, businesses, schools and community groups in order to promote broad dissemination of the arts across America. The NEA enters into partnerships with other Federal agencies to maximize support to communities which are increasingly utilizing the arts and arts organizations in their strategies to address critical problems. The Pathways to Success program is an excellent means of advancing community efforts to serve at-risk youth and their families.

II. PURPOSE AND FUNDING

The purpose of this Interagency Agreement is to provide an arrangement whereby DOJ (OJJDP and BJA) and NEA will provide funding for the two-year budget of the Pathways to Success program. This Agreement reflects funding from the NEA in the amount of $100,000 for obligation by OJJDP in FY 1995 and FY 1996. OJJDP and BJA will provide a total of $400,000 for the two year program, $200,000 each year per agency. OJJDP will receive funds from NEA and BJA, and will serve as the grantor agency.

III. BACKGROUND AND OBJECTIVES

This program implements Section 261 (a)(6) of the Juvenile Justice and Delinquency Prevention Act of 1974, as amended. Studies on young adolescents' time show that 20 million youth spend forty percent of their waking hours not in school (Carnegie Council on Adolescent Development, 1994). These out-of-school hours present both risk and opportunity. However, Carnegie points out that it is not time spent alone that is the crucial contributor to high risk, but in fact, "it is what young people do during that time, where they do it, and with whom that leads to positive or negative consequences" (1994).

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The overall goal of the Pathways to Success program is to prevent juvenile delinquency and other behavior problems such as substance abuse, teen pregnancy, school drop out and violence through afterschool (including summer) and weekend programs that include one or more of the following activities: the arts; recreation; sports; job skills; business entrepreneurial projects; and education. The program's three program objectives are: 1) To provide at-risk youth and their families with a variety of opportunities in age-appropriate programs in the arts, recreation, sports, business and education which allow them to build on existing strengths and develop new skills; 2) To reduce risk factors and enhance protective factors for youth at-risk of delinquency and their families; and 3)To provide and promote coordinated, collaborative prevention efforts which help to reduce risk factors and enhance protective factors in the lives of at-risk youth and their families.

IV. SPECIFICATION OF WORK

NEA will provide the following support to this program: 1) Identify potential applicants, which may include, but not be limited to, nonprofit arts organizations, national arts service organizations, regional, state, and local arts agencies, and individual artists; to receive the Request for Proposal in the OJJDP Application Kit; 2) Identify potential participants in OJJDP's peer review process; 3) Provide consultation on preliminary grant award recommendations; and 4) Transfer $100,000 in FY 1995 to OJJDP towards the funding of one or more grant awards for an arts related Pathways to Success project(s) (other than Safe Futures Program recipients). At least one arts related project will be funded at $50,000 for each year of a two-year Project Period.

OJJDP will provide the following support to this program: 1) Serve as the lead agency to facilitate the three-agency coordinated effort; 2) Provide general overall support for the development, implementation, and evaluation of the program; and 3) Provide Interim and Final program reports to NEA and BJA.

BJA will provide the following support to this program: 1) Transfer $200,000 in FY 1995 to OJJDP towards the funding of grant awards under the program; 2) Identify potential applicants for a mailing list to receive the Request for Proposals in the OJJDP Application Kit; and 3) Transfer $200,000 in FY 1996 to OJJDP towards the 2nd year funding of grant awards under the program.

All signatory agencies have joined together to support the coordinated delivery of each and all of the agencies' services for a common mission. That mission is to benefit potential at-risk youth and their families by providing afterschool and weekend community programs in a personal, accountable, holistic, and coordinated manner.

V. DURATION OF AGREEMENT AND PERIOD OF PERFORMANCE

This Agreement will extend over a 24-month period from the date of signature through September 30, 1997. Any party to this Agreement may terminate its participation upon 30 days advance written notice to the U.S. Department of Justice, Office of Juvenile Justice and Delinquency Prevention.

VI. DELIVERABLES

Each Pathway to Success grantee will provide Interim and Final Program Reports that represent the achievement of the goal and objectives of this program. Specifically, each grantee is expected to provide written documentation of how the program has provided a lasting benefit to the community, the youth and the families who participated. Also, each grantee shall provide an impact evaluation of the program on the community and the participants. A process evaluation is not required, but is recommended if possible.

The grant application is expected to provide plans for sustainability of the program beyond the funding cycle. Interim and Final reports with documentation of fulfilling this requirement are expected products.

VII. ACKNOWLEDGEMENTS

OJJDP agrees to provide acknowledgement, as appropriate, of financial support from NEA and BJA under this Interagency Agreement.

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VIII. FUNDING SOURCE

A. The amount to be contributed by the Office of Juvenile Justice and Delinquency Prevention for FY '95 is $200,000 for the first Budget Period of the two-year Project Period, to be followed by $200,000 in FY '96 for the second Budget Period, subject to availability of funds.

B. The amount to be transferred by the National Endowment for the Arts in FY '95 is $100,000 that will cover the two-year Project Period.

C. The amount to be transferred by the Bureau of Justice Assistance for FY '95 is $200,000 for the first Budget Period of the two-year Project Period, to be followed by $200,000 in FY '96 for the second Budget Period, subject to availability of funds.

D. Funds will not be specifically designated in the grant in order to assure maximum flexibility in implementation of the program.

E. Subsequent to the execution of this Agreement, transfer of funds by NEA to the Office of Juvenile Justice and Delinquency Prevention will be effected by using Standard Form 1081. Each voucher shall reference the Agreement number and be mailed to the Office of Juvenile Justice and Delinquency Prevention project monitor. The payment may be effected by On-Line Payment and Collection System (OPACS). Bureau of Justice Assistance will prepare an Intra-Agency Agreement, identifying the funding commitment.

IX. SIGNATORIES

Entered into this Agreement on _____ day of _____, 1995

For the U.S. Department of Justice, Office of Juvenile Justice and Delinquency Prevention:

_____ MARCH 10, 1995

Shay Bilchik
Administrator

For the National Endowment for the Arts:

_____ 3-23-95 1995

Jane Alexander
Chairman

For the U.S. Department of Justice, Bureau of Justice Assistance:

_____ March 17 1995

Nancy Gist
Director

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QUESTION: Could you please provide a copy of the "arts curriculum" developed jointly by the NEA and the Department of Education under Goals 2000 as noted in the NEA's FY 1998 budget request. Also provide an estimated cost of preparing this curriculum or standard, including any funds provided by the Department of Education, the NEA, and any other federal or private agency over the past four years.

ANSWER: The "arts curriculum" referenced here is not a curriculum but rather a set of voluntary national standards, specifically the National Standards for Arts Education, which were developed by the Consortium of National Arts Education Associations with the joint support of the U.S. Department of Education, the Arts Endowment, and the National Endowment for the Humanities. (A copy may be found in the committee files.) Between 1991 and 1994, the work of this Consortium was supported by a grant from the Education Department to which the two Endowments provided partial support via interagency agreements with the Department. In the past four years, the Arts Endowment's support of this project was $39,227 in FY 1993. Since portions of the overall support for the project preceded FY '93 and came from the three agencies via a Department of Education grant, the most accurate accounting of the total funds provided, as well as other cash and in-kind support provided by the Consortium of National Arts Education Associations, should be obtained from the Education Department.

The primary impetus for this standard-setting effort and others during essentially the same period was the report of the Congressionally-created National Council on Education Standards and Testing (P.L. 102-62), which in 1992 called for development of voluntary national standards in core subjects including science, history, English, civics, geography, and the arts. The "model" for these standards of what all students should know and be able to do by the end of grades 4, 8, and 12 was the math standards devised in 1988 by the National Council of Teachers of Mathematics.

Under the leadership of Secretary of Education Lamar Alexander, and as part of the America 2000 education improvement initiative of the Bush Administration, proposals were solicited from professional associations or other national organizations capable of convening national consensus processes in each of these core subject areas. The arts standards project was one of the first to be funded by the Department of Education. The standard-setting effort was guided by the National Committee for Standards in the Arts, which was composed of 32 persons from the arts, education, business/corporate and private foundation sectors. Two members of the Congress, Senator Thad Cochran of Mississippi and Representative Major Owens of New York, were members of the National Committee.

The consensus process entailed a series of public forums across the country and multiple opportunities for the input of educators, artists, parents, policymakers, and the public at large as to the content of the arts standards. The project was completed in early 1994, and the standards document was delivered to Secretary of Education Richard Riley in March of that year. A copy of the National Standards for Arts Education is enclosed.

It is important to keep in mind that these and the other voluntary national standards are not a curriculum. They do not prescribe a course of study nor do they specify pedagogy or indicate what instructional resources be applied to the teaching of the arts. They do represent the best thinking of a range of individuals with experience in the arts and education as to what constitutes a quality set of expectations for arts learning for all students. As the Introduction of the National Standards for Arts Education indicates: "the arts Standards are deliberately broad statements, the better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs." Additionally, the same section states that the areas of content, expectations for student experience, and levels of student achievement are offered "without endorsing any particular philosophy of education, specific teaching methods, or aesthetic points of view, [which are] matters for states, localities, and classroom teachers."

Forty-six states have or are currently developing their own state-level standards or otherwise learning expectations under such names as essential learner outcomes or curriculum frameworks. Nearly all of them are including the arts among the subjects for which standards are being developed. More to the point of your question, most of these states are using the National Arts Standards to guide their own standard-setting efforts, thus in keeping with the purposes for which the voluntary standards were originally developed.

The Goals 2000 Arts Education Partnership, mentioned in the section of the Congressional Budget proposal referenced in your question, is working to support the efforts of state partnership teams composed of representatives of the arts, education, and business and private sectors to ensure that the arts, as a core subject in the

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National Education Goals, are a vital part of the education improvement plans and actions of both the states and localities under the Goals 2000: Educate America Act. To the extent that individual states and local communities and their school districts elect to use the National Standards for Arts Education to guide their education improvement efforts, the Partnership provides information and technical assistance to help them.

The short-term goal of the Arts Education Partnership is to assist state- and local-level efforts to secure Goals 2000 funds for teacher professional development and/or implementation of local school improvement plans that address the arts. To date, the Partnership has identified more than $6 million in Goals 2000 subgrants to the local level that are helping to improve teaching and learning in the arts. More than 140 national organizations, including the National School Boards Association, the American Association of School Administrators, the National Alliance of Business, the Association for Supervision and Curriculum Development, and the National PTA are members of the Partnership.

NATIONAL ENDOWMENT FOR THE ARTS
Office of Inspector General
Washington, D C 20506

April 30, 1996

MEMORANDUM

TO Jane Alexander
Chairman

FROM Edward L Johns
Inspector General

SUBJECT **Semiannual Report to the Congress: October 1, 1995 - March 31, 1996**

This semiannual report is required by the Inspector General Act of 1978 (Act), as amended by the Inspector General Act Amendments of 1988, and covers the activity of the Endowment's Office of Inspector General (OIG) during the six month period ending March 31, 1996 The Act requires that you transmit the report to the appropriate committees of the Congress within 30 days after you receive it

Although the substance of the OIG report is not to be altered, any comments that you might have on it should be included in your "Report on Final Action," which is a management report required to be submitted along with the OIG report We will work closely with your staff to assist in the preparation of the management report

I appreciate the support the Chairman's Office has given to the independent operation of the OIG

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INTRODUCTION

On October 18, 1988, the President signed Public Law 100-504, the Inspector General Act Amendments of 1988. This law amended the Inspector General Act of 1978, Public Law 95-452, and required the establishment of independent Offices of Inspector General (OIG) at several designated Federal entities and establishments, including the National Endowment for the Arts (NEA). A completely autonomous OIG was established at the NEA on April 9, 1989.

The mission of the OIG is to:

- Conduct and supervise independent and objective audits and investigations relating to NEA programs and operations;
- Promote economy, effectiveness and efficiency within the NEA;
- Prevent and detect fraud, waste and abuse in NEA programs and operations;
- Review and make recommendations regarding existing and proposed legislation and regulations relating to NEA programs and operations; and
- Keep the NEA Chairman and the Congress fully and currently informed of problems in agency programs and operations.

This semiannual report summarizes the OIG's major activities, initiatives and results for the six month period ending March 31, 1996. As the result of an agency-wide reduction in force and several individual retirements, the OIG staff has been reduced from nine FTEs at the end of the last period to three at present. The staff now includes the Inspector General, one auditor and one administrative specialist. There is no investigator on the staff. In order to provide reactive investigative capability, we have signed a Memorandum of Understanding with the Inspector General of the General Services Administration (GSA) wherein the GSA's OIG provides certain investigative coverage to the NEA's OIG on a reimbursable basis.

EXECUTIVE SUMMARY

To meet our responsibilities, the OIG conducted the following audits, reviews, investigations and other activities during this reporting period.

Audits

During the six month period ending March 31, 1996, the OIG issued 40 reports. Three of the reports were based on audits and other reviews performed by OIG personnel, and 37 were based on audits conducted by independent auditors outside the agency. Costs were questioned by the NEA under two of the 40 reports issued. The reports included ten recommendations to improve the financial management systems of the grantees.

Audit Resolution

At the beginning of the six month period, there were three reports awaiting a management decision to allow or disallow questioned costs. One of the reports had costs questioned of $32,959 with potential refunds of $32,584 while the remaining reports had costs questioned and potential refunds that still needed to be identified during the audit followup process. (This is in addition to the $484,021 of questioned costs and $177,601 of potential refunds identified during the current six month period.) During the current six month period, management decisions were made under two of the reports to allow questioned costs and to not seek refunds. At the end of the period, there were three reports outstanding with questioned costs of $516,980 and potential refunds of $210,185. (See Table I for details.)

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Investigations

The OIG worked on four allegation cases during the recent six month period. One of the cases was closed after preliminary review determined that further investigation was not warranted by the evidence. Of the three allegation cases still open, two are currently undergoing preliminary review and the one has been appropriately referred to another Federal investigative authority. We performed no criminal investigations during the period.

Quality Control Reviews

CPA firms that audit NEA grantee organizations are subject to quality control reviews (QCRs) by the OIG to ensure that their audits are conducted and reported in accordance with applicable standards and regulations. During the recent period, we performed one QCR.

Indirect Cost Rate Evaluations

Indirect costs are costs that are incurred for common or joint objectives, which cannot be readily and specifically identified with a particular project or activity. The costs of operating and maintaining facilities, depreciation or use allowances, and administrative salaries and supplies are typical examples of costs that nonprofit organizations usually consider to be indirect.

Indirect cost rates are established by agreement between the organization and a cognizant Federal agency that acts on behalf of all Federal agencies in approving rates with the organization. During this period, the OIG evaluated nine indirect cost rate proposals submitted by NEA grantees and cooperators.

Review of Legislation

The OIG is required to review and comment on any proposed legislation or regulations relating to the agency and its operations. During this reporting period, the OIG reviewed the Endowment's new application guidelines booklet and several proposed amendments to GSA's "Federal Acquisition Regulation."

OIG Strategic Plan

The OIG is continuing to work on developing a strategic plan in response to a recommendation from GAO directed to OIGs at all of the designated Federal entities.

Technical Assistance

The OIG provided substantial technical assistance to grantees and their independent auditors to help them comply with the audit requirements of OMB Circular No. A-133, "Audits of Institutions of Higher Education and Other Nonprofit Organizations." We also provided technical assistance to the Endowment's Audit Followup Official to ensure that timely and adequate responses are received during the audit followup process.

Other Activities

In addition, the OIG participates in the activities of the inter-agency Executive Council on Integrity and Efficiency (ECIE). The OIG also allocated resources to responding to numerous OMB, ECIE and Congressional requests for information.

SECTIONS OF REPORT

The following sections of this report discuss the twelve areas specifically required to be included according to Section 5(a) of the Act. Table I identifies Inspector General issued reports with questioned costs and Table II shows that there are no Inspector General issued reports with recommendations that funds be put to better use.

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SECTION 1 - Significant Problems, Abuses and Deficiencies

Audits and other reviews conducted by OIG personnel during the period 10/1/91 through 3/31/96, have identified five common deficiencies in the financial management systems of grantee organizations. However, the frequency of occurrence of these deficiencies may not be representative of the entire NEA universe because the majority of the audits or reviews were special requests resulting from known or perceived problems.

Deficiencies among the grantees audited and their frequency of occurrence are as follows:

- Reported grant project costs were not reconcilable to the accounting records, i.e., financial status reports were not prepared directly from the general ledger or subsidiary ledgers or from worksheets which are reconcilable to the accounting records. (Frequency - 63%)
- Personnel costs charged to grant projects were not supported by adequate documentation, i.e., personnel activity reports were not maintained to support allocations of personnel costs to NEA projects (Frequency - 79%)
- No documented basis existed to support the amount allocated to grant projects for common (indirect) costs which benefit all projects and activities of the organizations. (Frequency - 16%)
- Independent auditors were not engaged to conduct audits of the grantees' federally funded programs in compliance with the OMB circulars. (Frequency - 53%)
- Grantees needed to improve internal controls such as proper separation of duties and procedures for comparing actual costs with budgets. (Frequency - 21%)

SECTION 2 - Recommendations for Corrective Action

To assist our grantees in correcting or preventing the common deficiencies identified above, the OIG has drafted a Financial Management Guide for Nonprofit Organizations (Guide). The Guide will:

- Provide a description of the most common financial management deficiencies identified through audits of NEA grantees;
- Provide a description of essential elements in the administration of Federal grant projects and include sample documentation forms which could be used to support certain costs such as salaries, travel and in-kind contributions;
- Include a self-evaluation questionnaire; and
- Describe the audit requirements of Office of Management and Budget Circular A-133, "Audits of Institutions of Higher Education and Other Nonprofit Institutions."

SECTION 3 - Recommendations in Previous Reports on Which Corrective Action Has Not Been Implemented

Distribution of the Guide has been held up pending the publication of significant modifications to the relevant OMB Circulars.

SECTION 4 - Matters Referred to Prosecuting Authorities

No matters were referred to prosecuting authorities during this reporting period.

SECTION 5 - Denials of Access to Records

No denials of access to records occurred during this reporting period.

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SECTION 6 - Listing of Reports Issued

REPORT NUMBER	TITLE	DATE OF REPORT
E-CAA-96-1	Franklin Furnace Archive, Inc	10/05/95
E-CAA-96-2	Educational Broadcasting Corporation	10/06/95
E-CAA-96-3	Mabou Mines Development Foundation, Inc	10/25/95
E-CAA-96-4	City of Seattle	02/01/96
E-CAA-96-5	California State University, Long Beach Foundation	02/01/96
E-CAA-96-6	City of Chicago, Illinois	02/02/96
E-CAA-96-7	City and County of San Francisco	02/06/96
E-CAA-96-8	Research Foundation of State University of New York	02/08/96
E-CAA-96-9	Webster University	02/12/96
E-CAA-96-10	Missouri Historical Society	02/12/96
E-CAA-96-11	Oberlin College	02/13/96
E-CAA-96-12	Municipality of Anchorage, Alaska	02/14/96
E-CAA-96-13	Michigan State University	02/14/96
E-CAA-96-14	Government of Guam	02/21/96
E-CAA-96-15	Northwestern University	02/22/96
E-CAA-96-16	State of Arizona	02/22/96
E-CAA-96-17	State of California	02/23/96
E-CAA-96-18	Recorded Anthology of American Music, Inc	02/27/96
E-CAA-96-19	State of North Carolina	03/01/96
E-CAA-96-20	State of Alabama	03/01/96
E-CAA-96-21	Painted Bride Arts Center, Inc	03/01/96
E-CAA-96-22	African-American Dance Ensemble, Inc	03/06/96
E-CAA-96-23	Oregon Symphony Association	03/07/96
E-CAA-96-24	UBW, Inc	03/08/96
E-CAA-96-25	Wooster Group, Inc	03/08/96
E-CAA-96-26	Academy of American Poets, Inc	03/11/96
E-CAA-96-27	Vermont Council on the Arts	03/12/96
E-CAA-96-28	WGBH Educational Foundation	03/13/96
E-CAA-96-29	Alliance of Resident Theatres/New York, Inc	03/20/96
E-CAA-96-30	State of New Jersey	03/22/96
E-CAA-96-31	Wellesley College	03/25/96
E-CAA-96-32	Southeastern Center for Contemporary Art	03/26/96
E-CAA-96-33	South Coast Repertory, Inc	03/28/96
E-CAA-96-34	State of Alaska	03/28/96
E-CAA-96-35	State of Kansas	03/28/96
E-CAA-96-36	University of Missouri System	03/28/96
E-CAA-96-37	State of Maine	03/29/96
E-P-96-1	Cutting Edge Management Information Systems, Inc	12/01/95
E-LS-96-2	Associated Writing Programs	02/05/96
E-LS-96-3	California Lawyers for the Arts	02/29/96

TOTAL REPORTS - 40

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SECTION 7 - Listing of Particularly Significant Reports

There were no particularly significant reports during the reporting period.

SECTION 8 - Statistical Tables Showing Total Number of Audit Reports and the Dollar Value of Questioned Costs

The statistical information showing the total number of audit reports and the total dollar value of questioned costs is presented in Table I of this report.

SECTION 9 - Statistical Tables Showing Total Number of Audit Reports and the Dollar Value of Recommendations that Funds be Put to Better Use by Management

As shown on Table II, there were no audit reports with recommendations that funds be put to better use by management.

SECTION 10 - Audit Reports Issued Before the Commencement of the Reporting Period for Which No Management Decision Has Been Made by the End of the Reporting Period

1. E-LS-95-6, Los Angeles Contemporary Exhibitions, Inc. (LACE) - Issued 7/31/95

Recommendations

Grantee should document payment of its obligations for grant no. 93-5417-0210 by the project termination date of 9/30/95, or refund $24,284, representing an unexpended award balance. Additionally, unless grantee documents payment of its obligations under grant no. 92-5414-0257, the grantee should refund an unexpended award balance of $1,427. In addition, grantee should document salary and fringe benefit charges claimed on the above grants. Based on the sufficiency of the documentation presented, NEA would then make the appropriate adjustments and refund such amounts to the Rockefeller and Warhol Foundations, accordingly.

Grantee should submit revised final financial status reports reflecting actual expenditures for the completed grants shown in the audit report. Each final financial status report should be supported by a detailed listing of expenditures incurred under the grant. The IG will then select a sample of expenditures for accuracy and adequacy of supporting documentation. If the documentation submitted is inadequate then the appropriate refund should be made.

Reason No Management Decision Was Made

Documentation was not submitted by the grantee on a timely basis. Documentation was received on 3/19/96. The documentation was reviewed and determined to be inadequate. Additional documentation was requested by telephone and a partial written response was received on 4/15/96. A management decision should be completed by 9/30/96.

SECTION 11 - Significant Revised Management Decisions Made During the Period

No significant revised management decisions were made during the reporting period.

SECTION 12 - Significant Management Decisions With Which the Inspector General Disagrees

There were no significant management decisions with which the Inspector General disagreed with during the reporting period.

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TABLE I

INSPECTOR GENERAL ISSUED REPORTS WITH QUESTIONED COSTS

		NUMBER	DOLLAR VALUE QUESTIONED COSTS	UNSUPPORTED COSTS	POTENTIAL REFUNDS[1]
A	For which no management decision has been made by the commencement of the reporting period	3	32,959	(32,959)	32,584
B	Which were issued during the reporting period	2	484,021	(484,021)	177,601
	Subtotals (A + B)	5	516,980	(516,980)	210,185
C	For which a management decision was made during the reporting period	2	0	(0)	0
	(i) dollar value of disallowed costs	0	0	(0)	0
	(ii) dollar value of costs not disallowed	2	0	(0)	0
D	For which no management decision has been made by the end of the reporting period	3 [2]	516,980	(516,980)	210,185
	Reports for which no management decision was made within six months of issuance	1	32,959	(32,959)	32,584

1/ The amount of the potential refund usually will not equal the amount of the questioned costs because matching requirements must be considered and the grantee may be either under or over matched. In addition, historically, the potential refund generally is reduced significantly as a result of the audit resolution process, which includes the review of additional documentation submitted by the grantee.

2/ Includes three limited scope audits where the amount of costs questioned cannot be identified in total until the grantee analyzes its records through the audit followup process.

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TABLE II
INSPECTOR GENERAL ISSUED REPORTS

WITH RECOMMENDATIONS THAT FUNDS BE PUT TO BETTER USE

		NUMBER	DOLLAR VALUE
A	For which no management decision has been made by the commencement of the reporting period	0	0
B	Which were issued during the reporting period	0	0
	Subtotals (A + B)	0	0
C	For which a management decision was made during the reporting period	0	0
	(i) dollar value of recommendations that were agreed to by management	0	0
	- based on proposed management action	0	0
	- based on proposed legislative action	0	0
	(ii) dollar value of recommendations that were not agreed to by management	0	0
D	For which no management decision has been made by the end of the reporting period	0	0
	Reports for which no management decision was made within six months of issuance	0	0

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SEMIANNUAL REPORT TO THE CONGRESS

[APRIL 1, 1996 - SEPTEMBER 30, 1996]

OFFICE OF INSPECTOR GENERAL

NATIONAL ENDOWMENT FOR THE ARTS

NATIONAL ENDOWMENT FOR THE ARTS
Office of Inspector General
Washington, D C 20506

October 31, 1996

MEMORANDUM

TO Jane Alexander
Chairman

FROM Edward L. Johns
Inspector General

SUBJECT **Semiannual Report to the Congress: April 1, 1996-September 30, 1996**

This semiannual report is required by the Inspector General Act of 1978 (Act), as amended by the Inspector General Act Amendments of 1988, and covers the activity of the Endowment's Office of Inspector General (OIG) during the six month period ending September 30, 1996. The Act requires that you transmit the report to the appropriate committees of the Congress within 30 days after you receive it.

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I appreciate the support the Chairman's Office has given to the independent operation of the OIG.

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INTRODUCTION

On October 18, 1988, the President signed Public Law 100-504, the Inspector General Act Amendments of 1988. This law amended the Inspector General Act of 1978, Public Law 95-452, and required the establishment of independent Offices of Inspector General (OIG) at several designated Federal entities and establishments, including the National Endowment for the Arts (NEA). A completely autonomous OIG was established at the NEA on April 9, 1989.

The mission of the OIG is to:

- Conduct and supervise independent and objective audits and investigations relating to NEA programs and operations;
- Promote economy, effectiveness and efficiency within the NEA;
- Prevent and detect fraud, waste and abuse in NEA programs and operations;
- Review and make recommendations regarding existing and proposed legislation and regulations relating to NEA programs and operations; and
- Keep the NEA Chairman and the Congress fully and currently informed of problems in agency programs and operations.

This semiannual report summarizes the OIG's major activities, initiatives and results for the six month period ending September 30, 1996. As the result of an agency-wide reduction-in-force in December 1995, the OIG staff has been reduced to three FTEs at present. The staff now includes the Inspector General, one auditor and one administrative specialist. There is no investigator on the staff. In order to provide reactive investigative capability, we have signed a Memorandum of Understanding with the Inspector General of the General Services Administration (GSA) wherein the GSA's OIG provides certain investigative coverage to the NEA's OIG on a reimbursable basis as needed.

EXECUTIVE SUMMARY

To meet our responsibilities, the OIG conducted the following audits, reviews, investigations and other activities during this reporting period.

Audits

During the six month period ending September 30, 1996, the OIG issued 114 audit reports. One of the reports was based on a review performed by OIG personnel, and 113 were based on audits conducted by independent auditors outside the agency. Costs were questioned under the one audit performed by OIG personnel. Based on our review of the 114 audit reports, we made six recommendations for improving the financial management systems of the grantees.

Audit Resolution

At the beginning of the six month period, there were three reports awaiting management decisions to allow or disallow questioned costs. The reports questioned costs totaling $516,980 and identified potential refunds of $210,185. During the period, one new report identifying $47,932 in questioned costs and potential refunds was referred for a management decision. While the issues raised by the three earlier reports are still being resolved, management decisions have been made to disallow the costs questioned by the later report and to seek refunds of $47,932. At the end of the period, there were three reports outstanding with questioned costs of $516,980 and potential refunds of $210,185. (See Table I for details.)

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Investigations

The OIG worked on four allegation cases during the recent six month period. One case was closed with the issuance of a formal report containing five recommendations for administrative action, all of which were approved by Agency management. Of the three allegation cases still open, two are currently undergoing preliminary review and one has been appropriately referred to another Federal investigative authority. We performed no criminal investigations during the period.

Indirect Cost Rate Evaluations

Indirect costs are costs that are incurred for common or joint objectives, which cannot be readily and specifically identified with a particular project or activity. The costs of operating and maintaining facilities, depreciation or use allowances, and administrative salaries and supplies are typical examples of costs that nonprofit organizations usually consider to be indirect.

Indirect cost rates are established by agreement between the organization and a cognizant Federal agency that acts on behalf of all Federal agencies in approving rates with the organization. During this period, the OIG evaluated 18 indirect cost rate proposals submitted by NEA grantees and cooperators.

Review of Legislation, Rules, Regulations and Other Issuances

The OIG is required to review and comment on any proposed legislation or regulations relating to the agency and its operations. During this reporting period, the OIG reviewed proposed revisions to the Endowment's application guidelines and OMB's draft memorandum on implementation of the Information Technology Management Reform Act of 1996.

OIG Strategic Plan

The OIG is continuing to work on developing a strategic plan in response to a recommendation from GAO directed to OIGs at all of the designated Federal entities.

Technical Assistance

The OIG provided substantial technical assistance to grantees and their independent auditors to help them comply with the audit requirements of OMB Circular No. A-133, "Audits of Institutions of Higher Education and Other Nonprofit Organizations." We also provided technical assistance to the Endowment's Audit Followup Official to ensure that timely and adequate responses are received during the audit followup process.

Other Activities

In addition, the OIG participates in the activities of the inter-agency Executive Council on Integrity and Efficiency (ECIE). The OIG also allocated resources for responding to requests for information from the Congress and other agencies.

SECTIONS OF REPORT

The following sections of this report discuss the twelve areas specifically required to be included according to Section 5(a) of the Act. Table I identifies Inspector General issued reports with questioned costs and Table II shows that there were no Inspector General issued reports with recommendations that funds be put to better use.

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SECTION 1 - Significant Problems, Abuses and Deficiencies

Audits and other reviews conducted by OIG personnel during this period and prior periods, have identified five common deficiencies in the financial management systems of grantee organizations. Deficiencies among the grantees audited are as follows:

- Reported grant project costs were not reconcilable to the accounting records, i.e., financial status reports were not prepared directly from the general ledger or subsidiary ledgers or from worksheets which are reconcilable to the accounting records.
- Personnel costs charged to grant projects were not supported by adequate documentation, i.e., personnel activity reports were not maintained to support allocations of personnel costs to NEA projects.
- No documented basis existed to support the amount allocated to grant projects for common (indirect) costs which benefit all projects and activities of the organizations.
- Independent auditors were not engaged to conduct compliance audits of the grantees' federally-funded programs in accordance with the OMB circulars.
- Grantees needed to improve internal controls such as proper separation of duties and procedures for comparing actual costs with budgets.

SECTION 2 - Recommendations for Corrective Action

To assist our grantees in correcting or preventing the common deficiencies identified above, the OIG has drafted a Financial Management Guide for Nonprofit Organizations (Guide). The Guide will:

- Provide a description of the most common financial management deficiencies identified through audits of NEA grantees;
- Provide a description of essential elements in the administration of Federal grant projects and include sample documentation forms which could be used to support certain costs such as salaries, travel and in-kind contributions;
- Include a self-evaluation questionnaire; and
- Describe the audit requirements of Office of Management and Budget Circular A-133, "Audits of Institutions of Higher Education and Other Nonprofit Institutions."

We note also that the NEA is modifying the terms of its grants to emphasize some of the financial management standards required by OMB Circular A-110.

SECTION 3 - Recommendations in Previous Reports on Which Corrective Action Has Not Been Implemented

Distribution of the Guide had been held up pending the publication of significant modifications to the relevant OMB Circulars. We expect to make corresponding revisions to the Guide and begin distribution during the next reporting period.

SECTION 4 - Matters Referred to Prosecuting Authorities

No matters were referred to prosecuting authorities during this reporting period.

SECTION 5 - Denials of Access to Records

No denials of access to records occurred during this reporting period.

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REPORT NUMBER	TITLE	DATE OF REPORT
E-CAA-96-38	Yale University	04/01/96
E-CAA-96-39	University of Massachusetts	04/01/96
E-CAA-96-40	State of Louisiana	04/04/96
E-CAA-96-41	Painted Bride Art Center, Inc	04/04/96
E-CAA-96-42	Jose Limon Dance Foundation, Inc	04/04/96
E-CAA-96-43	State of Ohio	04/10/96
E-CAA-96-44	Brooklyn Philharmonic Symphony Orchestra, Inc	04/25/96
E-CAA-96-45	Meet the Composer, Inc	04/25/96
E-CAA-96-46	Pierpont Morgan Library	04/25/96
E-CAA-96-47	University of Cincinnati	04/25/96
E-CAA-96-48	City of Columbus, Ohio	04/25/96
E-CAA-96-49	State of Wyoming	04/25/96
E-CAA-96-50	River City Brass Band	04/29/96
E-CAA-96-51	State of Montana	04/29/96
E-CAA-96-52	Western Folklife Center, Inc	05/02/96
E-CAA-96-53	Perseverance Theatre, Inc	05/02/96
E-CAA-96-54	Jacob's Pillow Dance Festival, Inc	05/28/96
E-CAA-96-55	Harvard University and Radcliffe College	05/28/96
E-CAA-96-56	State of Wisconsin	05/31/96
E-CAA-96-57	University of Illinois	06/05/96
E-CAA-96-58	Joyce Theater Foundation, Inc	06/07/96
E-CAA-96-59	Learning to Read Through the Arts Programs, Inc	06/11/96
E-CAA-96-60	City Center 55th Street Foundation, Inc	06/12/96
E-CAA-96-61	Conservation Center for Art and Historic Artifacts	06/12/96
E-CAA-96-62	American Repertory Theatre Company, Inc	06/14/96
E-CAA-96-63	Arkansas Repertory Theatre Company	06/17/96
E-CAA-96-64	Fabric Workshop, Inc	06/18/96
E-CAA-96-65	Citizen Exchange Council, Inc	06/18/96
E-CAA-96-66	Henry E. Huntington Library, Art Gallery & Botanical Gardens	06/20/96
E-CAA-96-67	New York Public Library, Astor, Lenox & Tilden Foundations	06/20/96
E-CAA-96-68	Nebraskans for Public Television, Inc	06/21/96
E-CAA-96-69	Old Globe Theatre	06/21/96
E-CAA-96-70	Paper Mill Playhouse	06/25/96
E-CAA-96-71	State of Texas	06/26/96
E-CAA-96-72	Spanish Theatre Repertory Company	06/26/96
E-CAA-96-73	Manchester Craftsmen's Guild	06/26/96
E-CAA-96-74	Jomandi Productions, Inc	06/27/96
E-CAA-96-75	University of Michigan	06/28/96
E-CAA-96-76	National Alliance for Musical Theatre, Inc	07/01/96
E-CAA-96-77	National Assembly of State Arts Agencies	07/01/96
E-CAA-96-78	National Association of Artists' Organizations, Inc	07/01/96
E-CAA-96-79	American Composers Orchestra, Inc	07/01/96
E-CAA-96-80	Saint Paul Chamber Orchestra Society	07/02/96
E-CAA-96-81	Teachers & Writers Collaborative, Inc	07/02/96
E-CAA-96-82	Society for the Performing Arts	07/02/96
E-CAA-96-83	Theatre Development Fund, Inc	07/03/96
E-CAA-96-84	Toledo Museum of Art	07/05/96
E-CAA-96-85	State of Missouri	07/08/96
E-CAA-96-86	Bay Area Video Coalition	07/08/96
E-CAA-96-87	Louisville Orchestra, Inc	07/09/96
E-CAA-96-88	New York City Opera, Inc	07/09/96
E-CAA-96-89	New York City Ballet, Inc	07/09/96
E-CAA-96-90	National Council for the Traditional Arts, Inc	07/10/96
E-CAA-96-91	State of Florida	07/10/96

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E-CAA-96-92	State of South Dakota	07/15/96
E-CAA-96-93	Michigan Opera Theatre	07/16/96
E-CAA-96-94	State of Maryland	07/16/96
E-CAA-96-95	Pittsburgh Filmmakers, Inc	07/16/96
E-CAA-96-96	University of California	07/17/96
E-CAA-96-97	Social and Public Art Resource Center	07/17/96
E-CAA-96-98	Northwestern University	07/23/96
E-CAA-96-99	State of Delaware	07/23/96
E-CAA-96-100	Temple University	07/23/96
E-CAA-96-101	State of Oregon	07/24/96
E-CAA-96-102	City of Dallas, Texas	07/24/96
E-CAA-96-103	Commonwealth of Virginia	07/25/96
E-CAA-96-104	New Federal Theatre	07/25/96
E-CAA-96-105	New Federal Theatre	07/26/96
E-CAA-96-106	State of Alaska	07/26/96
E-CAA-96-107	State of Nevada	07/26/96
E-CAA-96-108	American Music Center, Inc	07/26/96
E-CAA-96-109	Cranbrook Educational Community	07/26/96
E-CAA-96-110	Cooper Union for the Advancement of Science and Art	07/26/96
E-CAA-96-111	Allied Arts of Greater Chattanooga	07/29/96
E-CAA-96-112	Curbstone Press	07/29/96
E-CAA-96-113	Trinity Repertory Company	07/30/96
E-CAA-96-114	The Currier Gallery of Art	07/30/96
E-CAA-96-115	ArtsConnection, Inc	07/31/96
E-CAA-96-116	University of Delaware	08/06/96
E-CAA-96-117	Dartmouth College	08/06/96
E-CAA-96-118	Smith College	08/27/96
E-CAA-96-119	Cornell University	08/29/96
E-CAA-96-120	Skylight Opera Theatre Corp	08/29/96
E-CAA-96-121	Moving Image, D/B/A Film Forum	09/03/96
E-CAA-96-122	International Center of Photography	09/04/96
E-CAA-96-123	Wellesley College	09/04/96
E-CAA-96-124	Johns Hopkins University	09/05/96
E-CAA-96-125	State of North Carolina	09/09/96
E-CAA-96-126	State of Utah	09/11/96
E-CAA-96-127	State of Washington (Arts Commission)	09/11/96
E-CAA-96-128	Rutgers, The State University of New Jersey	09/18/96
E-CAA-96-129	City of Chicago, Illinois	09/19/96
E-CAA-96-130	City of Los Angeles	09/20/96
E-CAA-96-131	State of Oklahoma	09/23/96
E-CAA-96-132	State of Mississippi	09/23/96
E-CAA-96-133	State of West Virginia	09/23/96
E-CAA-96-134	State of Wisconsin	09/23/96
E-CAA-96-135	Teachers & Writers Collaborative, Inc	09/24/96
E-CAA-96-136	State of Hawaii, Dept of Accounting & General Services	09/24/96
E-CAA-96-137	State of California	09/26/96
E-CAA-96-138	Music Center Opera Association	09/26/96
E-CAA-96-139	State of Tennessee	09/26/96
E-CAA-96-140	Dell' Arte, Inc.	09/30/96
E-CAA-96-141	University of Minnesota	09/30/96
E-CAA-96-142	Pennsylvania State University	09/30/96
E-CAA-96-143	State of Florida	09/30/96
E-CAA-96-144	NEXUS, Inc.	09/30/96
E-CAA-96-145	Cooper Union for the Advancement of Science & Art	09/30/96
E-CAA-96-146	The Currier Gallery of Art	09/30/96
E-CAA-96-147	Trustees of the Corcoran Gallery of Art	09/30/96
E-CAA-96-148	Creative Time, Inc	09/30/96
E-CAA-96-149	State of South Carolina	09/30/96
E-CAA-96-150	Rebekah Films, Inc	09/30/96
E-I-96-4	Cutting Edge Management Information Systems, Inc	06/12/96

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SECTION 7 - Listing of Particularly Significant Reports

There were no particularly significant reports during the reporting period.

SECTION 8 - Statistical Tables Showing Total Number of Audit Reports and the Dollar Value of Questioned Costs

The statistical information showing the total number of audit reports and the total dollar value of questioned costs is presented in Table I of this report.

SECTION 9 - Statistical Tables Showing Total Number of Audit Reports and the Dollar Value of Recommendations that Funds be Put to Better Use by Management

As shown on Table II, there were no audit reports with recommendations that funds be put to better use by management.

SECTION 10 - Audit Reports Issued Before the Commencement of the Reporting Period for Which No Management Decision Has Been Made by the End of the Reporting Period

1. E-LS-95-6 Los Angeles Contemporary Exhibitions, Inc. (LACE) - Issued 7/31/95

Recommendations

Grantee should document payment of its obligations for grant no. 93-5417-0210 by the project termination date of 9/30/95, or refund $24,284, representing an unexpended award balance. Unless grantee documents payment of its obligations under grant no. 92-5414-0257, the grantee should also refund an unexpended award balance of $1,427. In addition, grantee should document salary and fringe benefit charges claimed on the above grants. Based on the sufficiency of the documentation presented, NEA would then make the appropriate adjustments and refund such amounts to the Rockefeller and Warhol Foundations, accordingly.

Grantee should submit revised final financial status reports reflecting actual expenditures for the completed grants shown in the audit report. Each final financial status report should be supported by a detailed listing of expenditures incurred under the grant. The OIG will then select a sample of expenditures for accuracy and adequacy of supporting documentation. If the documentation submitted is inadequate then the appropriate refund should be made.

Reason No Management Decision Was Made

Documentation was not submitted by the grantee on a timely basis. The documentation was reviewed and determined to be inadequate. Additional documentation was requested by telephone and a partial written response was received. The NEA will take additional action by 11/30/96, and a management decision should be completed by 3/31/97.

2. E-LS-96-2 Associated Writing Programs (AWP) - Issued 02/05/96

Recommendations

Cooperator should reduce the costs incurred under the Writers Corps cooperative agreement by $177,601 unless the cooperator can provide adequate support for the salaries and other questioned costs. If the costs are not supported, the cooperator should make the appropriate refund taking into consideration the matching requirements.

Cooperator should immediately refund $27,174 ($9,228, $13,135 and $4,811) under the Writers Corps cooperative agreement and two other cooperative agreements. The $9,228 and $4,811 can be requested by the Cooperator after they document that creditors were paid. Futhermore, cooperator should document the questioned salaries and benefits under DCA 94-12. If the cooperator is unable to do so, an additional refund should be requested in the amount the undocumented salaries and benefits.

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Cooperator should provide for review a detailed analysis of DCA 93-51's expenditures. The NEA Inspector General's Office will select a sample of expenditures for further documentation. If there are any unsupported costs, an appropriate refund will be requested.

Reason No Management Decision Was Made

Documentation submitted by the grantee was reviewed. However, based on the review, additional documentation was requested and the grantee is expected to respond within 30 days. A management decision on the questioned costs should be completed by 3/31/97.

3. E-LS-96-2 California Lawyers for the Arts (CLA) - Issued 2/28/96

Recommendations

Grantee should submit to the OIG a detailed listing of actual expenditures incurred under the Challenge and Advancement grants. The OIG will then select a sample of the expenditures reported to test for accuracy and adequacy of supporting documentation. If the documentation is inadequate or if the expenditures are not corroborated, an appropriate refund should be made.

Grantee should submit to the OIG, personnel activity reports or other documentation that support the number of hours allocated to the aforementioned grants. If the grantee fails to adequately support the total amount charged to the grants, the NEA should determine the amount of refund on a pro rata basis.

Reason No Management Decision Was Made

Grantee's response included a detailed listing of the actual expenditures incurred under the grants. A sample of those expenditures were selected and additional documentation was requested in order that it could be tested for accuracy and adequacy. The supporting documentation has been received. Grantee also has provided documentation to support the number of employee hours allocated under the grants. The review of the documentation will be completed by 11/30/96, and a management decision should be completed by 3/31/97.

SECTION 11 - Significant Revised Management Decisions Made During the Period

No significant revised management decisions were made during the reporting period.

SECTION 12 - Significant Management Decisions With Which the Inspector General Disagrees

There were no significant management decisions with which the Inspector General disagreed with during the reporting period.

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TABLE I

INSPECTOR GENERAL ISSUED REPORTS WITH QUESTIONED COSTS

		NUMBER	DOLLAR VALUE QUESTIONED COSTS	UNSUPPORTED COSTS	POTENTIAL REFUNDS[1]
A	For which no management decision has been made by the commencement of the reporting period	3	516,980	(516,980)	210,185
B	Which were issued during the reporting period	1	47,932	(47,932)	47,932
	Subtotals (A + B)	4	564,912	(564,912)	258,117
C	For which a management decision was made during the reporting period	1	47,932	(47,932)	47,932
	(i) dollar value of disallowed costs	1	47,932	(47,932)	47,932
	(ii) dollar value of costs not disallowed	0	0	(0)	0
D	For which no management decision has been made by the end of the reporting period	3 [2]	516,980	(516,980)	210,185
	Reports for which no management decision was made within six months of issuance	3 [2]	516,980	(516,980)	210,185

1/ The amount of the potential refund usually will not equal the amount of the questioned costs because matching requirements must be considered and the grantee may be either under or over matched. In addition, historically, the potential refund generally is reduced significantly as a result of the audit resolution process which includes the review of additional documentation submitted by the grantee.

2/ Includes three limited scope audits where the amount of costs questioned cannot be identified in total until the grantee analyzes its records through the audit followup process.

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TABLE II
INSPECTOR GENERAL ISSUED REPORTS

WITH RECOMMENDATIONS THAT FUNDS BE PUT TO BETTER USE

	NUMBER	DOLLAR VALUE
A For which no management decision has been made by the commencement of the reporting period	0	0
B Which were issued during the reporting period	0	0
Subtotals (A + B)	0	0
C For which a management decision was made during the reporting period	0	0
(i) dollar value of recommendations that were agreed to by management	0	0
- based on proposed management action	0	0
- based on proposed legislative action	0	0
(ii) dollar value of recommendations that were not agreed to by management	0	0
D For which no management decision has been made by the end of the reporting period	0	0
Reports for which no management decision was made within six months of issuance	0	0

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RESPONSE TO QUESTIONS OF SENATOR JEFFORDS FROM NEH

Question: What suggestions do you have for reauthorization that would enable the National Endowment for the Humanities to do more to assist schools in supporting innovative education programs in the humanities?

Answer: The provisions of our most recent authorizing legislation enable NEH to support a wide range of innovative education programs in the humanities. Under that legislation we are authorized to: "initiate and support . . . programs to strengthen . . . the teaching potential of the United States in the humanities by making arrangements with individuals or groups to support such activities"; and "initiate and support training and workshops in the humanities by making arrangements with institutions or individuals . . ."

This broad authority has allowed us to engage in a variety of pioneering efforts in behalf of humanities education, ranging from content-rich summer seminars for teachers to cutting-edge technological initiatives to advance students' understanding of the humanities. In view of the flexibility afforded by the language of our existing legislation, we do not think we need additional, education-specific provisions inserted as part of the reauthorization of the agency.

For the Endowment to be most effective in leveraging private support for innovative education programs, however, we need one particular kind of legislative authority that we now lack: the authority to solicit and invest funds. NEH is supporting a number of exciting educational projects in the humanities that use CD-ROMs, the Internet, and other digital formats, but without authority to solicit and invest funds our ability to attract nonfederal support for these innovative efforts is severely constrained. Were we to be granted such authority, we are confident that we could develop a variety of effective strategies to extend the reach of federal dollars in behalf of these and other exciting educational projects in the humanities.

RESPONSE TO QUESTIONS OF SENATOR DEWINE FROM NEH

Question 1. Can you tell me what percentage of total NEH funding goes to organizations and individuals in Ohio? What is this on a per capita basis? How does this per capita spending by the NEH in Ohio compare to other states?

Answer. In FY 1996, the Endowment awarded $93,358.555 in grants, of which $1,734,819 or 1.9 percent went to recipients in Ohio. This funding represents 16 cents per capita, a figure lower than in most states.

Question 2. Can you provide a list of Ohio organizations and individuals that have been funded recently by the NEH? How many of these grants go to rural, urban, or other underserved areas? How many are focused specifically on children?

Answer. A list of NEH grants in Ohio during fiscal years 1995 and 1996 is attached. Ohio is known for its many small, liberal arts colleges located in rural areas, and these humanities teaching institutions were well represented among the recent recipients of NEH grants. Because teachers can only impart knowledge that they themselves possess, children are the real beneficiaries of NEH-sponsored study programs for teachers. Fourteen of these projects, the recipients of $1.4 million in NEH funding, have been providing Ohio school teachers opportunities for intensive study of humanities topics related to their teaching under the guidance of faculty members at nearby colleges and universities. Offered on a residential basis during the summer or locally available during the school year, NEH-sponsored study programs for teachers are especially valuable for teachers in rural or inner-city areas where academic resources for mid-career study may not be available. Cleveland State University, Lorain County Community College, and the National Afro-American Museum in Wilberforce were also among the Ohio institutions that received NEH support for activities that will especially benefit underserved rural or urban constituencies.

Several examples will illustrate how the Endowment is reaching school kids, especially in underserved rural and inner-city areas. The University of Cincinnati received $160,655 to offer elementary school Spanish teachers a summer language and culture immersion experience that included an initial week on the campus of the university and four weeks of study in Puebla, Mexico. John Carroll University received $213,368 to help 15 high-school foreign language teachers in northeast Ohio to become accredited to teach Japanese. During consecutive summers, the participating teachers studied Japanese language and culture for six weeks at John Carroll University and for five weeks at Nanzan University in Nagoya, Japan. An NEH grant of $210,742 is supporting a year-round collaboration between the University of Toledo and Toledo-area public schools that will simultaneously revise the way the humanities are taught to secondary school education majors at the university and the way these subjects are presented to high school students in the region's schools. Sixty secondary school English teachers in the greater Columbus area have been

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participating in a yearlong collaboration between Otterbein College and six nearby school systems that will help them integrate new literary works into their teaching. With $155,829 in NEH funding, the project is guiding teachers in a collegial examination of paired works taken from the traditional canon and from lesser-read contemporary and multicultural writers. Finally, six NEH-sponsored summer seminars for school teachers enabled the participating teachers of grades K-12 to spend 4-6 weeks at an Ohio college or university engaged in intensive, collegial study of a variety of humanities subjects pertinent to their teaching.

In FY 1995 and FY 1996, the Endowment's awarded $1.5 million to the Ohio Humanities Council through the Federal/State Partnership. The Ohio council's programs and those of the community-based institutions it supports reach all parts of the state, including underserved rural and inner-city areas.

NEH programs are helping to increase opportunities for life-long learning and cultural enrichment in parts of Ohio where few such amenities would otherwise exist, even when the grant that supports these activities was awarded to a major institution in another state. "Barn Again!," a collaboration between tue Smithsonian's SITES program, the National Endowment for the Humanities, and the state humanities councils, is a traveling exhibition on the historic role of barns in American life. The Endowment's grant in support of this project was awarded to the Utah Humanities Council; but when this exhibition tours Ohio next year, museums and community centers in rural areas throughout the state will benefit by the opportunity to host an affordable program of immediate interest to their local clientele. In a similar way, NEH grants to the American Library Association in Chicago made it possible last year for Geauga County Public Library in Chardon, Ohio, to present an exhibition and reading and discussion programs about "The Many Realms of King Authur" and for Green County Public Library in Xenia to participate in the national tour of a panel exhibition entitled "Beyond Category: The Musical Genius of Duke Ellington."

FY 1995 NEH grants - OHIO

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FOLLOWING OPTIONS WERE SELECTED IN THIS RUN
          DIVISION                  ALL
          COUNCIL DATE              00/00-12/99
          FINAL ACTION               - -
          ACCOUNTING FISCAL YEAR    5
          STATE                     OH
          TITLE FOR DIV 'F'         YES
          TYPE OF OUTPUT            FULL DETAIL
          TYPE OF FUND              FUNDED  PROJECTS
          LIST SUPPLEMENTS?         YES
          SORTED BY                 STATE
          EXCLUDED FUND TYPES:
                                              234-5
                                              235-5
                                              236-5
                                              237-5
                                              238-5
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National Endowment for the Humanities
Program Code Guide, FY 199

The alphabetical code-letters below are prefixed to grant numbers. Grant numbers are found at the beginning of each listing in the attached. By using this guide, you will know the NEH division and program in which the project was funded.

Division of Research and Education

RS - Texts - Editions
RL - Texts - Translations
RP - Texts - Subventions
RT - Reference Materials - Tools
RO - Collaborative Projects
RF - Archaeological Projects
RH - Humanities Studies of Science and Technology
RX - Conferences
RA - Centers for Advanced Study
RI - International Research Organizations
FT - Summer Stipends
FA - Fellowships for University Teachers
FB - Fellowships for College Teachers and Independent Scholars
FG - Faculty Graduate Study Program for Historically Black Colleges and Universities
ED - Education Development and Demonstration
EF - Foreign Language Education
EH - Institutes for College Faculty
ES - Institutes for School Teachers
EM - Science and Humanities Education
FS - Summer Seminars for College Teachers
FV - Summer Seminars for School Teachers

Division of Public Programs

QM - Museums
QN - Media
QJ - Jefferson Lecture
QP - Special Projects
QL - Libraries and Archives
QS - National Conversation on American Pluralism & Identity

Federal/State Partnership

SC - State Programs
SF - Frankel Scholars
SE - Exemplary Awards

Division of Preservation and Access

PA - Preservation Projects
PH - National Heritage Preservation Program
RG - Reference Materials - Guides

Office of Challenge Grants

CH - Challenge Grants

--------FUNDED PROJECTS-------

CE-20610-91-00-2-0 Grantee:INST/ORGANIZ
Mr. John J. Montag
Wittenberg University
Springfield, OH 45501
CONG.DISTRICT: 07

**APPROVED DATE:	11/92
**START DATE	12/01/91
**END DATE	07/31/97
**APPROVED MATCH	447,400.00
**FUNDED MATCH	447,400.00
**OBLIGATED	247,400.00

TITLE: Humanities Library Enhancement
PROJECT DESCRIPTION:
To support collection development and cataloguing to establish an endowment for humanities acquisitions in the university library.

CE-20629-94-00-2-0 Grantee:INST/ORGANIZ
Ms. Robin G. Hanson
Muskingum College
New Concord, OH 43762
CONG.DISTRICT: 10

**APPROVED DATE:	11/93
**START DATE	12/01/92
**END DATE	07/31/97
**APPROVED MATCH	150,000.00
**FUNDED MATCH	150,000.00
**OBLIGATED	50,000.00

TITLE: Strengthening the Humanities through Library Endowment and Automation
PROJECT DESCRIPTION:
To support enhancement of the humanities with automation in the library, and an endowment for humanities acquisitions.

EF-20297-95-00-2-0 Grantee:INST/ORGANIZ
Professor Susan M. Bacon
University of Cincinnati
Cincinnati, OH 45221
CONG.DISTRICT: 02

**APPROVED DATE:	08/94
**START DATE	10/01/94
**END DATE	09/30/97
**APPROVED OR+MATCH	187,085.00
**FUNDED OR+MATCH	161,155.00
**OBLIGATED	160,655.00

TITLE: Legends of Mexico: Language and Culture Immersion Experience for Teachers, Grades K-8
PROJECT DESCRIPTION:
To support a five-week regional summer institute, held in Cincinnati and in Puebla, Mexico, and a follow-up workshop on the language and culture of Mexico for 25 elementary school Spanish teachers from Indiana, Kentucky, and Ohio.

EF-20273-95 Grantee:INST/ORGANIZ
Dr. Susan O. Long
John Carroll University
University Hts., OH 44118
CONG.DISTRICT: 11

**APPROVED DATE:	08/94
**START DATE	02/01/95
**END DATE	12/31/96
**APPROVED OR	213,368.00
**FUNDED OR	213,368.00
**OBLIGATED	213,368.00

TITLE: A Program for Promoting Pre-College Japanese Language Instruction
PROJECT DESCRIPTION:
To support an 18-month project on the Japanese language and culture with two summer institutes to be held in University Heights, Ohio, and Nagoya, Japan, for 15 high school foreign language teachers from northeastern Ohio.

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EP-20282-95 Grantee:INST/ORGANIZ
Professor Leon I. Twarog
Ohio State University Research Foundation
Columbus, OH 43210
CONG.DISTRICT: 15

**APPROVED DATE: 08/94
**START DATE 10/01/94
**END DATE 09/30/96
**APPROVED OR 257,370.00
**FUNDED OR 256,748.00
**OBLIGATED 256,748.00

TITLE: Upgrading Cultural Competency & Listening and Speaking Skills of 60 Secondary School Teachers of Russian
PROJECT DESCRIPTION:
To support a two-year national program of video-based telephone-assisted instruction and a six-day follow-up institute for 60 secondary school teachers of Russian.

EH-21949-95 Grantee:INST/ORGANIZ
Professor Francis A. Irsle
Ohio State University, Main Campus
Columbus, OH 43210
CONG.DISTRICT: 15

**APPROVED DATE: 02/95
**START DATE 04/01/96
**END DATE 03/31/97
**APPROVED OR 230,000.00
**FUNDED OR 230,000.00
**OBLIGATED 230,000.00

TITLE: Literature and Modern Experience in Africa Summer Institute
PROJECT DESCRIPTION:
To support a six-week summer institute for 25 college teachers on modern African literature in the contexts of oral literature, history, and culture, to be held at the University of Ghana.

EH-21958-95 Grantee:INST/ORGANIZ
Dr. Charles V. Blatz
University of Toledo
Toledo, OH 43606
CONG.DISTRICT: 09

**APPROVED DATE: 02/95
**START DATE 04/01/95
**END DATE 09/30/97
**APPROVED OR 210,742.00
**FUNDED OR 210,742.00
**OBLIGATED 210,742.00

TITLE: Humanities 2000: A Multi-Year Collaboration to Strengthen the Humanities Foundations
PROJECT DESCRIPTION:
To support a two-year project to improve humanities education through collaborative development of an integrated humanities curriculum for secondary school education majors and related curricular materials for participating schools.

EH-21974-95 Grantee:INST/ORGANIZ
Dr. Donald Ramos
Cleveland State University
Cleveland, OH 44115
CONG.DISTRICT: 20

**APPROVED DATE: 05/95
**START DATE 09/01/95
**END DATE 06/30/97
**APPROVED OR 24,658.00
**FUNDED OR 24,658.00
**OBLIGATED 24,658.00

TITLE: Planning and Design: Social History and the City
PROJECT DESCRIPTION:
To support a planning grant to revise the organization, content, and methods of the history department by adopting social history and the Cleveland metropolitan area as a programmatic focus.

ER-22044-94-00-1-0 Grantee:INDIVIDUAL
Ms. Patricia B. Kaufman
(Talawanda High School)
Oxford, OH 45056
CONG.DISTRICT: 08

**APPROVED DATE: 11/93
**START DATE 09/01/94
**END DATE 06/30/95
**APPROVED OR 30,500.00
**FUNDED OR 30,500.00
**OBLIGATED 500.00

TITLE: Women as Political Visionaries and Radical Reformers

ES-22736-95 Grantee:INST/ORGANIZ
Ms. Rhoda M. Gelles
Worthington School District
Worthington, OH 43085
CONG.DISTRICT: 15

**APPROVED DATE: 11/94
**START DATE 01/01/95
**END DATE 12/31/95
**APPROVED OR 18,000.00
**FUNDED OR 15,927.63
**OBLIGATED 18,000.00

TITLE: Fiction, Drama, and Poetry in the High School: A Rhetorical Approach
PROJECT DESCRIPTION:
To support a masterwork study project to investigate selected fiction, drama, and poetry through a rhetorical approach for 20 high school language arts teachers from the Worthington, Ohio, area.

ES-22782-95 Grantee:INST/ORGANIZ
Dr. Beth R. Daugherty
Otterbein College
Westerville, OH 43081
CONG.DISTRICT: 12

**APPROVED DATE: 05/95
**START DATE 01/01/96
**END DATE 12/31/97
**APPROVED OR 155,829.00
**FUNDED OR 155,829.00
**OBLIGATED 155,829.00

TITLE: Joining Hands in the Teaching of American Literature
PROJECT DESCRIPTION:
To support a one-year collaborative project on classic and contemporary works of literature for a total of 60 secondary school teachers of English from six public and private school systems in central Ohio.

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ES-22841-95 Grantee:INST/ORGANIZ
Dr. Betty L. Greenway
Youngstown State University
Youngstown, OH 44555
CONG.DISTRICT: 17

**APPROVED DATE: 05/95
**START DATE 09/01/96
**END DATE 09/30/97
**APPROVED OR 26,106.00
**FUNDED OR 26,106.00
**OBLIGATED 26,106.00

TITLE: Issues of Gender in Literature
PROJECT DESCRIPTION:
To support a humanities focus project on children's and adult's literature in the light of literary criticism on issues of gender for 12 elementary school teachers in the Youngstown, Ohio area.

FA-33400-95 Grantee:INDIVIDUAL
Dr. Robert M. Baum
(Ohio State University, Main Campus)
Columbus, OH 43202
CONG.DISTRICT: 15

**APPROVED DATE: 11/94
**START DATE 01/01/96
**END DATE 12/31/96
**APPROVED OR 30,000.00
**FUNDED OR 30,000.00
**OBLIGATED 30,000.00

TITLE: The Emergence of a Diola Women's Prophetic Tradition in Senegal

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FA-33451-95 Grantee:INDIVIDUAL
Dr. Michael O'Brien
(Miami University, Oxford)
Oxford, OH 45056
CONG.DISTRICT: 08

**APPROVED DATE: 11/94
**START DATE 07/01/95
**END DATE 06/30/96
**APPROVED OR 30,000.00
**FUNDED OR 29,650.00
**OBLIGATED 29,650.00

TITLE: An Intellectual History of the Old South, 1810-61

FA-33558-95 Grantee:INDIVIDUAL
Mr. Allan J. Silverman
(Yale University)
Columbus, OH 43209
CONG.DISTRICT: 12

**APPROVED DATE: 11/94
**START DATE 10/01/95
**END DATE 09/30/96
**APPROVED OR 30,000.00
**FUNDED OR 30,000.00
**OBLIGATED 30,000.00

TITLE: Knowledge, Forms,and Dialectic according to Plato

FB-32277-95 Grantee:INDIVIDUAL
Professor Marc J. Blecher
(Oberlin College)
Oberlin, OH 44074
CONG.DISTRICT: 13

**APPROVED DATE: 11/94
**START DATE 07/01/95
**END DATE 06/30/96
**APPROVED OR 30,000.00
**FUNDED OR 30,000.00
**OBLIGATED 30,000.00

TITLE: A World to Lose: Workers' Politics and the Contemporary Chinese State

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FB-32377-95 Grantee:INDIVIDUAL
Ms. Claudia S. Macdonald
(Oberlin College)
Oberlin, OH 44074
CONG.DISTRICT: 13

**APPROVED DATE: 11/94
**START DATE 07/01/95
**END DATE 06/30/96
**APPROVED OR 30,000.00
**FUNDED OR 30,000.00
**OBLIGATED 30,000.00

TITLE: The Work of Robert Schumann and the Evolution of the Piano Concerto, 1810-65

FB-32591-95 Grantee:INDIVIDUAL
Professor Robert B. Hitchner
(University of Dayton)
Dayton, OH 45469
CONG.DISTRICT: 03

**APPROVED DATE: 11/94
**START DATE 01/01/95
**END DATE 06/30/95
**APPROVED OR 30,000.00
**FUNDED OR 30,000.00
**OBLIGATED 30,000.00

TITLE: A History of Roman Africa: Romans, Africans, and the Creation of a New Culture

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FB-32650-95 Grantee:INDIVIDUAL
Dr. Artemis S. Leontis
(Independent Scholar)
Columbus, OH 43214
CONG.DISTRICT: 15

**APPROVED DATE: 11/94
**START DATE 01/01/95
**END DATE 12/31/95
**APPROVED OR 30,000.00
**FUNDED OR 23,304.00
**OBLIGATED 23,304.00

TITLE: Greek Diaspora Intellectuals and the Making of Modern Hellenism

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FB-32826-95 Grantee:INDIVIDUAL
Professor Elise Goodman
(University of Cincinnati)
Columbus, OH 43202
CONG.DISTRICT: 15

**APPROVED DATE: 11/94
**START DATE 04/01/96
**END DATE 12/31/96
**APPROVED OR 30,000.00
**FUNDED OR 30,000.00
**OBLIGATED 30,000.00

TITLE: The Portraits of Mme de Pompadour: Celebrations of the FEMME SAVANTE

FB-32827-95 Grantee:INDIVIDUAL
Professor Caroline C. Zilboorg
(Lake Erie College)
Painesville, OH 44077
CONG.DISTRICT: 19

**APPROVED DATE: 11/94
**START DATE 09/01/95
**END DATE 06/30/96
**APPROVED OR 30,000.00
**FUNDED OR 30,000.00
**OBLIGATED 30,000.00

TITLE: Mary Renault, 1905-83: A Critical Biography

FB-32942-95 Grantee:INDIVIDUAL
Professor Pamela F. Scully
(Kenyon College)
Granville, OH 43023
CONG.DISTRICT: 14

**APPROVED DATE: 11/94
**START DATE 01/01/95
**END DATE 12/31/95
**APPROVED OR 30,000.00
**FUNDED OR 30,000.00
**OBLIGATED 30,000.00

TITLE: Liberating the Family? Gender, Labor, and Sexuality in the Rural Western Cape, South Africa, 1823-53

FI-27889-95 Grantee:INDIVIDUAL
Mr. Daniel-James Thornton
(Cleveland State University)
Lakewood, OH 44107
CONG.DISTRICT: 10

**APPROVED DATE: 02/95
**START DATE 06/01/95
**END DATE 08/31/95
**APPROVED OR 2,500.00
**FUNDED OR 2,500.00
**OBLIGATED 2,500.00

TITLE: A Historical and Mythological Commentary on PERVIGILIUM VENERIS

FI-27927-95 Grantee:INDIVIDUAL
Mr. Robert A. Milt
(Kenyon College)
Gambier, OH 43022
CONG.DISTRICT: 16

**APPROVED DATE: 02/95
**START DATE 06/01/95
**END DATE 08/31/95
**APPROVED OR 2,500.00
**FUNDED OR 2,500.00
**OBLIGATED 2,500.00

TITLE: Sasha Moldovan: The Murals of Brooklyn's Public School 164

FI-28000-95 Grantee:INDIVIDUAL
Mr. Christopher G. Daniels
(Bexley High School)
Bexley, OH 43209
CONG.DISTRICT: 12

**APPROVED DATE: 02/95
**START DATE 06/01/95
**END DATE 08/31/95
**APPROVED OR 2,100.00
**FUNDED OR 2,100.00
**OBLIGATED 2,100.00

TITLE: Reflections on Heroism in Greek Epic and American Comic Books

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FJ-21730-95-00-0-0 Grantee:INDIVIDUAL
Dr. James J. Bridges
(Lourdes College)
Sylvania, OH 43560
CONG.DISTRICT: 09

**APPROVED DATE: 02/95
**START DATE 05/01/95
**END DATE 07/31/95
**APPROVED OR 1,000.00
**FUNDED OR 1,000.00
**OBLIGATED 1,000.00

TITLE: Feminist Literary Criticism and Biblical Hermeneutics

FJ-21748-95 Grantee:INDIVIDUAL
Dr. Steven J. McGuire
(Muskingum College)
New Concord, OH 43762
CONG.DISTRICT: 18

**APPROVED DATE: 02/95
**START DATE 11/01/95
**END DATE 12/31/95
**APPROVED OR 1,000.00
**FUNDED OR 1,000.00
**OBLIGATED 1,000.00

TITLE: The Theory and Practice of Peaceful Conflict Resolution

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FJ-21756-95 Grantee:INDIVIDUAL
Dr. Paul J. Beauvais
(University of Findlay)
Findlay, OH 45840
CONG.DISTRICT: 04

**APPROVED DATE: 02/95
**START DATE 05/01/95
**END DATE 06/30/95
**APPROVED OR 1,000.00
**FUNDED OR 1,000.00
**OBLIGATED 1,000.00

TITLE: Eighteenth-Century English Grammars

FJ-21822-95 Grantee:INDIVIDUAL
Professor David B. Raybin
(Eastern Illinois University)
Kent, OH 44240
CONG.DISTRICT: 14

**APPROVED DATE: 02/95
**START DATE 08/01/95
**END DATE 09/30/95
**APPROVED OR 1,000.00
**FUNDED OR 1,000.00
**OBLIGATED 1,000.00

TITLE: Reading and Study of Dante's THE DIVINE COMEDY

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FJ-21889-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Dr. Lisa J. McDonnell		**START DATE	05/01/95
(Denison University)		**END DATE	06/30/95
Granville, OH 43023		**APPROVED OR	3,000.00
CONG.DISTRICT: 12		**FUNDED OR	3,000.00
		**OBLIGATED	3,000.00

TITLE: Depictions of Women in English Renaissance Drama

FJ-21977-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Dr. Marilyn J. Valentino		**START DATE	07/01/95
(Lorain County Community College)		**END DATE	08/31/95
Amherst, OH 44001		**APPROVED OR	3,000.00
CONG.DISTRICT: 13		**FUNDED OR	3,000.00
		**OBLIGATED	3,000.00

TITLE: The Realm of the Supernatural in Contemporary Women's Fiction

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FJ-22050-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Dr. Gail Tayko		**START DATE	06/01/95
(Francis Marion College)		**END DATE	07/31/95
Middletown, OH 45042		**APPROVED OR	3,000.00
CONG.DISTRICT: 08		**FUNDED OR	3,000.00
		**OBLIGATED	3,000.00

TITLE: The Concept of Cultural Appropriation in Literature by African and Non-African Writers

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FJ-22053-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Dr. Julia M. Gergits		**START DATE	06/01/95
(Youngstown State University)		**END DATE	07/31/95
Youngstown, OH 44504		**APPROVED OR	3,000.00
CONG.DISTRICT: 17		**FUNDED OR	3,000.00
		**OBLIGATED	3,000.00

TITLE: Imperialism, Autobiography, and Women Travelers

FS-22793-94-00-1-0	Grantee:INST/ORGANIZ	**APPROVED DATE:	08/94
Professor James P. Phelan		**START DATE	10/01/94
Ohio State University Research Foundation		**END DATE	09/30/95
Columbus, OH 43210		**APPROVED OR	81,548.00
CONG.DISTRICT: 15		**FUNDED OR	77,887.33
		**OBLIGATED	79,824.00

TITLE: Issues in the Rhetorical Theory of Narrative: Form, Ideology, Ethics, and Audiences

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FT-40884-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Dr. David F. George		**START DATE	05/01/95
(Urbana University)		**END DATE	09/30/95
Urbana, OH 43078		**APPROVED OR	4,750.00
CONG.DISTRICT: 07		**FUNDED OR	4,750.00
		**OBLIGATED	4,750.00

TITLE: A New Variorum Edition of Shakespeare's CORIOLANUS

FT-41067-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Professor Larry Goldsmith		**START DATE	05/01/95
(Hiram College)		**END DATE	09/30/95
Hiram, OH 44234		**APPROVED OR	4,750.00
CONG.DISTRICT: 13		**FUNDED OR	4,750.00
		**OBLIGATED	4,750.00

TITLE: Penal Reform, Convict Labor, and Criminal Law in Massachusetts, 1800-1880

FT-41274-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Professor Jeffrey D. Peterson		**START DATE	05/01/95
(Ohio Wesleyan University)		**END DATE	09/30/95
Delaware, OH 43015		**APPROVED OR	4,000.00
CONG.DISTRICT: 12		**FUNDED OR	4,000.00
		**OBLIGATED	4,000.00

TITLE: The Politics of Technology as Metaphor for Poetry in American Modernism

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FT-41278-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Dr. Elizabeth D. Heineman		**START DATE	05/01/95
(Bowling Green State University)		**END DATE	09/30/95
Toledo, OH 43610		**APPROVED OR	4,750.00
CONG.DISTRICT: 09		**FUNDED OR	4,750.00
		**OBLIGATED	4,750.00

TITLE: Single Women from the Third Reich to the Postwar Germanies

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FT-41286-95	Grantee:INDIVIDUAL	**APPROVED DATE:	02/95
Dr. Frank T. Coulson		**START DATE	05/01/95
(Ohio State University, Main Campus)		**END DATE	09/30/95
Columbus, OH 43210		**APPROVED OR	4,750.00
CONG.DISTRICT: 15		**FUNDED OR	4,750.00
		**OBLIGATED	4,750.00

TITLE: Mediaeval and Humanistic Latin Commentaries on Ovid: An Annotated Catalog

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FT-41287-95 Grantee:INDIVIDUAL
Dr. Julia F. Andrews
(Ohio State University, Main Campus)
Worthington, OH 43085
CONG.DISTRICT: 15

**APPROVED DATE: 02/95
**START DATE 05/01/95
**END DATE 09/30/95
**APPROVED OR 4,750.00
**FUNDED OR 4,750.00
**OBLIGATED 4,750.00

TITLE: Traditional Painting in Republican China: Shanghai, 1911-1937

FT-41439-95 Grantee:INDIVIDUAL
Dr. Sara Lundquist
(University of Toledo)
Toledo, OH 43610
CONG.DISTRICT: 09

**APPROVED DATE: 02/95
**START DATE 10/01/95
**END DATE 11/30/95
**APPROVED OR 4,000.00
**FUNDED OR 4,000.00
**OBLIGATED 4,000.00

TITLE: Barbara Guest's Ekphrastic Poems

FT-41685-95 Grantee:INDIVIDUAL
Professor Maura O'Connor
(University of Cincinnati)
Cincinnati, OH 45221
CONG.DISTRICT: 01

**APPROVED DATE: 02/95
**START DATE 05/01/95
**END DATE 09/30/95
**APPROVED OR 4,750.00
**FUNDED OR 4,750.00
**OBLIGATED 4,750.00

TITLE: Italy and the Making of the English Middle Class, 1800-64

FV-21992-95-00-1-0 Grantee:INST/ORGANIZ
Professor Ronald A. Sharp
Kenyon College
Gambier, OH 43022
CONG.DISTRICT: 16

**APPROVED DATE: 07/95
**START DATE 10/01/95
**END DATE 09/30/96
**APPROVED OR 63,131.00
**FUNDED OR 62,484.48
**OBLIGATED 63,131.00

TITLE: The Poetry of Wordsworth and Keats

FV-22042-95-00-1-0 Grantee:INST/ORGANIZ
Professor William W. Dunham
Ohio State University Research Foundation
Columbus, OH 43210
CONG.DISTRICT: 15

**APPROVED DATE: 07/95
**START DATE 10/01/95
**END DATE 09/30/96
**APPROVED OR 70,406.00
**FUNDED OR 67,838.03
**OBLIGATED 70,406.00

TITLE: Great Theorems of Mathematics in Historical Context

FV-22043-95-00-1-0 Grantee:INST/ORGANIZ
Dr. Felix K. Ekechi
Kent State University Main Campus
Kent, OH 44242
CONG.DISTRICT: 14

**APPROVED DATE: 07/95
**START DATE 10/01/95
**END DATE 12/31/96
**APPROVED OR 73,993.00
**FUNDED OR 72,265.56
**OBLIGATED 73,993.00

TITLE: African Culture and European Encounter

FV-22075-95-00-1-0 Grantee:INST/ORGANIZ
Dr. Jack G. Nachbar
Bowling Green State University
Bowling Green, OH 43403
CONG.DISTRICT: 05

**APPROVED DATE: 07/95
**START DATE 10/01/95
**END DATE 09/30/96
**APPROVED OR 65,817.00
**FUNDED OR 62,337.84
**OBLIGATED 65,817.00

TITLE: The Films of Frank Capra and the American Middle Class

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GL-21360-95-00-1-0 Grantee:INST/ORGANIZ
Dr. Len Simutis
Ohio Humanities Council
Columbus, OH 43206
CONG.DISTRICT: 15

**APPROVED DATE: 02/95
**START DATE 04/01/95
**END DATE 06/30/96
**APPROVED OR 19,275.00
**FUNDED OR 18,060.08
**OBLIGATED 19,275.00

TITLE: The Role of the Press in the Public Life of America
PROJECT DESCRIPTION:
To support the planning of reading and discussion programs, a speakers' bureau, five symposia, a national conference, an interactive computer display, and media programs about the role of the press in the past century.

GM-25347-95 Grantee:INST/ORGANIZ
Dr. John J. Grabowski
Western Reserve Historical Society
Cleveland, OH 44106
CONG.DISTRICT: 21

**APPROVED DATE: 11/94
**START DATE 01/01/95
**END DATE 06/30/97
**APPROVED OR 45,000.00
**FUNDED OR 45,000.00
**OBLIGATED 45,000.00

TITLE: Connections: A Thematic Framework for an Exhibit Focusing on Cleveland, Ohio
PROJECT DESCRIPTION:
To support planning for a permanent exhibition on the history of Cleveland.

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GP-21985-95 Grantee:INST/ORGANIZ
Professor Roger Daniels
Cincinnati Historical Society
Cincinnati, OH 45221
CONG.DISTRICT: 01

**APPROVED DATE: 02/95
**START DATE 03/01/95
**END DATE 09/30/96
**APPROVED OR 25,234.00
**FUNDED OR 25,234.00
**OBLIGATED 25,234.00

TITLE: A Public Conference on the Home Front: World War II in Retrospect: A Meaning for the "Good War"
PROJECT DESCRIPTION:
To support a public conference on "World War II in Retrospect: A Meaning for the Good War."

HF-20675-95 Grantee:INDIVIDUAL
Ms. Hadyn W. Dick
(Oberlin College)
Oberlin, OH 44074
CONG.DISTRICT: 13

**APPROVED DATE: 05/95
**START DATE 06/01/95
**END DATE 08/31/95
**APPROVED OR 4,000.00
**FUNDED OR 4,000.00
**OBLIGATED 4,000.00

TITLE: Summer Fellowws Program

PH-20705-95-00-1-0 Grantee:INST/ORGANIZ
Mr. Stephen D. Bonadies
Cincinnati Art Museum
Cincinnati, OH 45202
CONG.DISTRICT: 02

**APPROVED DATE: 05/95
**START DATE 07/01/95
**END DATE 06/30/98
**APPROVED OR+MATCH 845,750.00
**FUNDED OR+MATCH 745,750.00
**OBLIGATED 720,750.00

TITLE: Improvement of Environmental Conditions and Rehousing of Decorative Arts, Textiles, and Ethnographic Collections
PROJECT DESCRIPTION:
To support the improvement of environmental conditions, the purchase of storage cabinets, and the rehousing of 25,000 objects from the museum's decorative arts, costumes and textiles, and ethnographic collections.

RE-21263-95 Grantee:INST/ORGANIZ
Dr. Constance L. Wilkins
Miami University
Oxford, OH 45056
CONG.DISTRICT: 08

**APPROVED DATE: 02/95
**START DATE 09/01/95
**END DATE 12/31/96
**APPROVED OR 80,000.00
**FUNDED OR 80,000.00
**OBLIGATED 80,000.00

TITLE: An Edition and Study of a Devotionary by Sor Constanza, a 15th-Century Spanish Nun
PROJECT DESCRIPTION:
To support the preparation of an edition of the devotionary of Sor Constanza, a 15th-century Spanish nun.

RX-20043-93-94-7-1 Grantee:INST/ORGANIZ
Professor James W. Flanagan
Case Western Reserve University
Cleveland, OH 44106
CONG.DISTRICT: 21

**APPROVED DATE: 02/93
**START DATE 04/01/93
**END DATE 04/30/96
**APPROVED OR+MATCH 103,500.00
**FUNDED OR+MATCH 102,890.00
**OBLIGATED 860.00
**SUPPLEMENT AMOUNT: (CHAIRMAN)
** 06/28/94 MATCH 13,500.00

TITLE: Tell Nimrin Project

RX-20170-95-00-2-0 Grantee:INST/ORGANIZ
Professor Jack L. Davis
University of Cincinnati
Cincinnati, OH 45221
CONG.DISTRICT: 01

**APPROVED DATE: 02/95
**START DATE 05/01/95
**END DATE 04/30/97
**APPROVED OR+MATCH 75,076.00
**FUNDED OR+MATCH 75,076.00
**OBLIGATED 75,076.00

TITLE: The Pylos Regional Archaeological Project (PRAP)
PROJECT DESCRIPTION:
To support a team of archaeologists for two years of analysis and prepublication preparation of materials from the Pylos Regional Archaeological Project, Greece. The publications will include a monograph and a technical final report.

RL-21858-92-95-0-1 Grantee:INST/ORGANIZ
Dr. Daniel T. Reff
Ohio State University Research Foundation
Columbus, OH 43210
CONG.DISTRICT: 15

**APPROVED DATE: 02/92
**START DATE 10/01/92
**END DATE 10/31/96
**APPROVED OR 92,000.00
**FUNDED OR 92,000.00
**OBLIGATED 12,000.00
**SUPPLEMENT AMOUNT: (CHAIRMAN)
** 10/19/94 OR 12,000.00

TITLE: English-Language Edition of Perez De Ribas' HISTORIA (1645)

RL-22245-95 Grantee:INST/ORGANIZ
Dr. Carol S. Maier
Kent State University Main Campus
Kent, OH 44242
CONG.DISTRICT: 14

**APPROVED DATE: 02/95
**START DATE 04/01/95
**END DATE 11/30/96
**APPROVED OR 34,500.00
**FUNDED OR 34,500.00
**OBLIGATED 34,500.00

TITLE: Delirium and Destiny, by Maria Zambrano
PROJECT DESCRIPTION:
To support the translation of an autobiographical novel published in 1989 by Spanish philosopher, Maria Zambrano.

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RT-21671-95 Grantee:INST/ORGANIZ
Professor Melvyn C. Goldstein
Case Western Reserve University
Cleveland, OH 44106
CONG.DISTRICT: 11

**APPROVED DATE: 05/95
**START DATE 11/01/95
**END DATE 10/31/97
**APPROVED OR 78,000.00
**FUNDED OR 78,000.00
**OBLIGATED 78,000.00

TITLE: A Lexicon of Tibetan Shungyig ("government writings")
PROJECT DESCRIPTION:
To support the compilation of a lexicon of Tibetan government writings that will facilitate study of Tibetan and Chinese documentary source materials from the traditional government of the Dalai Lama.

SO-21322-94-96-6-2 Grantee:INST/ORGANIZ
Dr. Len Simutis
Ohio Humanities Council
Columbus, OH 43206
CONG.DISTRICT: 15

**APPROVED DATE: 08/93
**START DATE 11/01/93
**END DATE 10/31/98
**APPROVED OR+MATCH 2,378,900.00
**FUNDED OR+MATCH 2,251,900.00
**OBLIGATED 771,200.00
**SUPPLEMENT AMOUNT:
** 08/94 OR+MATCH 761,200.00
** 07/95 OR+MATCH 761,200.00

TITLE: State Humanities Program

FY 1996 NEH grants - OHIO

FOLLOWING OPTIONS WERE SELECTED IN THIS RUN

DIVISION	ALL
COUNCIL DATE	00/00-12/99
FINAL ACTION	- -
ACCOUNTING FISCAL YEAR	6
STATE	OH
TITLE FOR DIV 'F'	YES
TYPE OF OUTPUT	FULL DETAIL
TYPE OF FUND	FUNDED PROJECTS
LIST SUPPLEMENTS?	YES
SORTED BY	STATE
EXCLUDED FUND TYPES:	234-6
	235-6
	236-6
	237-6
	238-6

National Endowment for the Humanities
Program Code Guide, FY 1997

The alphabetical code-letters below are prefixed to grant numbers. Grant numbers are found at the beginning of each listing in the attached. By using this guide, you will know the NEH division and program in which the project was funded.

Division of Research and Education

RE - Texts - Editions
RL - Texts - Translations
RP - Texts - Subventions
RT - Reference Materials - Tools
RO - Collaborative Projects
RK - Archaeological Projects
RH - Humanities Studies of Science and Technology
RX - Conferences
RA - Centers for Advanced Study
RI - International Research Organizations
FT - Summer Stipends
FA - Fellowships for University Teachers
FB - Fellowships for College Teachers and Independent Scholars
FG - Faculty Graduate Study Program for Historically Black Colleges and Universities
ED - Education Development and Demonstration
EF - Foreign Language Education
EH - Institutes for College Faculty
ES - Institutes for School Teachers
EN - Science and Humanities Education
FS - Summer Seminars for College Teachers
FV - Summer Seminars for School Teachers

Division of Public Programs

GM - Museums
GN - Media
GJ - Jefferson Lecture
GP - Special Projects
GL - Libraries and Archives
GS - National Conversation on American Pluralism & Identity

Federal/State Partnership

SO - State Programs
SF - Frankel Scholars
SE - Exemplary Awards

Division of Preservation and Access

PA - Preservation Projects
PH - National Heritage Preservation Program
RO - Reference Materials - Guides

Office of Challenge Grants

CH - Challenge Grants

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-------FUNDED PROJECTS-------

CE-20629-94-00-2-0 Grantee:INST/ORGANIZ
Ms. Robin G. Hanson
Muskingum College
New Concord, OH 43762
CONG.DISTRICT: 10

**APPROVED DATE:	11/93
**START DATE	12/01/92
**END DATE	07/31/97
**APPROVED MATCH	150,000.00
**FUNDED MATCH	150,000.00
**OBLIGATED	50,000.00

TITLE: Strengthening the Humanities through Library Endowment and Automation
PROJECT DESCRIPTION:
To support enhancement of the humanities with automation in the library, and an endowment for humanities acquisitions.

ED-20136-96 Grantee:INST/ORGANIZ
Ms. Anuradha D. Needham
Oberlin College
Oberlin, OH 44074
CONG.DISTRICT: 13

**APPROVED DATE:	11/95
**START DATE	01/01/96
**END DATE	07/31/97
**APPROVED OR	25,000.00
**FUNDED OR	25,000.00
**OBLIGATED	25,000.00

TITLE: Project to Rework, Redefine and Re-envision an Appropriate Pedagogy and Contents for English 200
PROJECT DESCRIPTION:
To support a semester-length study in which eight members of the English Department faculty will redefine and revise the pedagogy and content of a team-taught course on contemporary critical theories and methodologies.

ED-20176-96 Grantee:INST/ORGANIZ
Dr. Stephen W. Schwartz
Marietta College
Marietta, OH 45750
CONG.DISTRICT: 10

**APPROVED DATE:	03/96
**START DATE	07/01/96
**END DATE	01/31/97
**APPROVED OR	25,000.00
**FUNDED OR	25,000.00
**OBLIGATED	25,000.00

TITLE: Leadership and its Global Applications
PROJECT DESCRIPTION:
To support a faculty study project, involving Marietta College teachers from a variety of disciplines, focussed on leadership issues in a multicultural setting.

ED-20454-96 Grantee:INST/ORGANIZ
Dr. Stephen A. Nimis
Miami University, Oxford
Oxford, OH 45056
CONG.DISTRICT: 08

**APPROVED DATE:	07/96
**START DATE	05/01/97
**END DATE	05/31/99
**APPROVED OR+MATCH	190,000.00
**FUNDED OR	180,000.00
**OBLIGATED	180,000.00

TITLE: The VRoma Project: A Virtual Community for the Teaching of Classics
PROJECT DESCRIPTION:
To support the development of a multi-media networked environment supporting classical studies; and summer workshops to prepare teachers and faculty members to use effectively the new resource.

EF-20257-95-00-2-0 Grantee:INST/ORGANIZ
Professor Susan M. Bacon
University of Cincinnati
Cincinnati, OH 45221
CONG.DISTRICT: 02

**APPROVED DATE:	08/94
**START DATE	10/01/94
**END DATE	09/30/97
**APPROVED OR+MATCH	187,085.00
**FUNDED OR+MATCH	161,185.00
**OBLIGATED	500.00

TITLE: Legends of Mexico: Language and Culture Immersion Experience for Teachers, Grades K-8
PROJECT DESCRIPTION:
To support a five-week regional summer institute, held in Cincinnati and in Puebla, Mexico, and a follow-up workshop on the language and culture of Mexico for 25 elementary school Spanish teachers from Indiana, Kentucky, and Ohio.

FA-33957-96 Grantee:INDIVIDUAL
Professor Christine D. Worobec
(Kent State University Main Campus)
Akron, OH 44303
CONG.DISTRICT: 14

**APPROVED DATE:	11/95
**START DATE	06/01/96
**END DATE	05/31/97
**APPROVED OR	30,000.00
**FUNDED OR	23,251.00
**OBLIGATED	23,251.00

TITLE: Demon Possession and Hysteria in Russia

FB-33558-96 Grantee:INDIVIDUAL
Professor Ruth W. Dunnell
(Kenyon College)
Gambier, OH 43022
CONG.DISTRICT: 16

**APPROVED DATE:	11/95
**START DATE	01/01/97
**END DATE	12/31/97
**APPROVED OR	30,000.00
**FUNDED OR	30,000.00
**OBLIGATED	30,000.00

TITLE: Buddhism, State, and Society in the Tangut Realms of China, 1038-1227

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FS-23087-96 Grantee:INST/ORGANIZ
Professor Thomas P. Kasulis
Ohio State University, Main Campus
Columbus, OH 43210
CONG.DISTRICT: 15

**APPROVED DATE:	07/96
**START DATE	10/01/96
**END DATE	09/30/97
**APPROVED OR	78,066.00
**FUNDED OR	78,066.00
**OBLIGATED	78,066.00

TITLE: Zen Buddhist Philosophy: Traditional, Modern, and Beyond

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FS-23058-96 Grantee:INST/ORGANIZ
Professor John M. King
Ohio State University, Main Campus
Columbus, OH 43210
CONG.DISTRICT: 15

**APPROVED DATE:	07/96
**START DATE	10/01/96
**END DATE	09/30/97
**APPROVED OR	103,596.34
**FUNDED OR	103,596.00
**OBLIGATED	103,596.00

TITLE: The English Reformation: Literature, History, and Art

FV-22132-96 Grantee:INST/ORGANIZ
Professor Jeredith Merrin
Ohio State University Research Foundation
Columbus, OH 43210
CONG.DISTRICT: 15

**APPROVED DATE:	07/96
**START DATE	10/01/96
**END DATE	09/30/97
**APPROVED OR	56,991.00
**FUNDED OR	56,991.00
**OBLIGATED	56,991.00

TITLE: Four Modern American Women Poets

FV-22145-96 Grantee:INST/ORGANIZ
Mr. Peter M. Rutkoff
Kenyon College
Gambier, OH 43022
CONG.DISTRICT: 04

**APPROVED DATE:	07/96
**START DATE	10/01/96
**END DATE	09/30/97
**APPROVED OR	75,297.00
**FUNDED OR	75,297.00
**OBLIGATED	75,297.00

TITLE: The American Scene: Texts of the Depression Era

GM-25567-96 Grantee:INST/ORGANIZ
Dr. Alan Chong
Cleveland Museum of Art
Cleveland, OH 44106
CONG.DISTRICT: 11

**APPROVED DATE:	11/95
**START DATE	02/01/96
**END DATE	01/31/97
**APPROVED OR	30,000.00
**FUNDED OR	30,000.00
**OBLIGATED	30,000.00

TITLE: The Objects of Life: Still-Life Paintings from the Netherlands, 1550-1770
PROJECT DESCRIPTION:
To support planning for a traveling exhibition, catalog, and programs examining the socioeconomic context and symbolic meaning of 16th- and 17th-century Dutch and Flemish still-life paintings.

GM-25587-96 Grantee:INST/ORGANIZ
Dr. John L. Fleming
National Afro-American Museum
Wilberforce, OH 45384
CONG.DISTRICT: 07

**APPROVED DATE:	11/95
**START DATE	01/01/96
**END DATE	11/30/97
**APPROVED OR	50,000.00
**FUNDED OR	50,000.00
**OBLIGATED	50,000.00

TITLE: African American Dance
PROJECT DESCRIPTION:
To support Planning for a national traveling exhibition on the history of African American dance.

PA-22840-96 Grantee:INST/ORGANIZ
Dr. Stephen A. Kaufman
Hebrew Union College, Cincinnati
Cincinnati, OH 45220
CONG.DISTRICT: 02

**APPROVED DATE:	03/96
**START DATE	10/01/96
**END DATE	09/30/98
**APPROVED OR+MATCH	257,000.00
**FUNDED OR	167,000.00
**OBLIGATED	167,000.00

TITLE: The Comprehensive Aramaic Lexicon
PROJECT DESCRIPTION:
To support the dictionary of all variants of Aramaic, an ancient Near Eastern language spoken at the time of Christ, that is of great significance for ancient history, religious studies, the history of law, and folklore.

RK-20156-94-00-1-0 Grantee:INST/ORGANIZ
Professor Robert B. Hitchner
University of Dayton
Dayton, OH 45469
CONG.DISTRICT: 03

**APPROVED DATE:	02/94
**START DATE	04/01/94
**END DATE	11/30/97
**APPROVED OR+MATCH	98,918.00
**FUNDED OR+MATCH	75,618.00
**OBLIGATED	5,618.00

TITLE: The Entressen Project: Excavation and Survey of a Small Roman Town & its Environs, Plaine de Crau (Provence), France
PROJECT DESCRIPTION:
To support three years of survey and excavation in the region of Tour d'Entressen, a Roman village in Provence. Research will contribute to the history of settlement in southern France and trade with northwest Europe.

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RX-20247-96 Grantee:INST/ORGANIZ	**APPROVED DATE:	00/00
Dr. Robert B. Hitchner	**START DATE	05/01/96
University of Dayton	**END DATE	05/31/97
Dayton, OH 45469	**APPROVED OR	15,000.00
CONG.DISTRICT: 03	**FUNDED OR	15,000.00
	**OBLIGATED	15,000.00

TITLE: Entressen Project Archival and Documentary Research

RT-21591-94-00-1-0 Grantee:INST/ORGANIZ	**APPROVED DATE:	05/94
Professor Stephen A. Kaufman	**START DATE	07/01/94
Hebrew Union College, Cincinnati	**END DATE	09/30/96
Cincinnati, OH 45220	**APPROVED OR+MATCH	300,000.00
CONG.DISTRICT: 02	**FUNDED OR+MATCH	300,000.00
	**OBLIGATED	100,000.00

TITLE: The Comprehensive Aramaic Lexicon
PROJECT DESCRIPTION:
To support work on the five-volume COMPREHENSIVE ARAMAIC LEXICON that documents languages spoken in the time of Christ, including Jewish Babylonian, Christian Palestinian, Samaritan, and Mandaic Aramaic.

SO-21322-94-96-6-2 Grantee:INST/ORGANIZ	**APPROVED DATE:	08/93
Dr. Len Simutis	**START DATE	11/01/93
Ohio Humanities Council	**END DATE	10/31/98
Columbus, OH 43206	**APPROVED OR+MATCH	2,378,900.00
CONG.DISTRICT: 15	**FUNDED OR+MATCH	2,251,900.00
	**OBLIGATED	719,500.00
	**SUPPLEMENT AMOUNT:	
	** 08/94 OR+MATCH	761,200.00
	** 07/95 OR+MATCH	761,200.00

TITLE: State Humanities Program

PREPARED STATEMENT OF ALICIA B. DANDRIDGE

Good morning - I am Alicia Dandridge, a sixth grade teacher at the Marie H. Reed Learning Center, located in Adams Morgan, Washington, DC. I come before the commitee this morning to highlight a wonderful educational program at our school. With me are two students, Juanita Beasley and Kessia Cruz, who were involved in the project we will discuss.

For the past four years the Community Partnerships Program of the John F. Kennedy Center for the Performing Arts have developed and implemented arts education projects at Reed. Due to the success of the 1993 and 1994 summer programs funded by the DC Public School System, the Kennedy Center was asked to develop the 1994 summer school's thematic unit - The Harlem Renaissance--into a year-long thematic unit.

The result was a full year of performing and visual arts activities which included:

- Three master artists-in-residence
- Attendance at Kennedy Center performances
- In-school performances and workshops with visiting artists
- Attendance at professional development workshops for teachers and school administrators

Last year's arts edcation project at Reed was a curriculum centered project that included many of the previous year's components but was integrated into the curriculum to address improvement in student's critical thinking skills, one of the District of Columbia Public Schools' primary goals. Reed and the Kennedy Center joined together in partnership with the objective of finding ways to improve student performance across the core curriculum which includes: reading, math, science, social studies, art, music and computer literacy.

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With this objective in mind, the sixth grade class decided to form a business (REED ENCORE FURNITURE COMPANY). Reed Encore Furniture Company was born out of a need for students to create a project that was practical through artistic and kinectic experiences. The unit offered a hands-on approach to learning that enhanced uses of materials through visual art, and specific reading to develop analytical and critical thinking. Development of creative design through refinishing of furniture, various styles, measurement, metric and standard, textures and geometric shapes were applied. The unit provided for both traditional and/or non traditional educational learning styles of students.

The company refinished used wood furniture donated by the community. The company requested and received a $350 loan from Nations Bank (Adams Morgan Branch), and used the money to buy materials. The children hand painted designs on the furniture, priced and marketed the product to sell at an auction held at the Kennedy Center. Lawrence J. Wilker, President of the Kennedy Center and Dr. John B. Sparrow, Principal of Marie H. Reed were the host of this unprecedented artistic/educational gala. The event, organized by Alicia Dandridge, Classroom teacher, Reed, Cheryl Foster, Visual Artist, KC , Derek E Gordon, Vice President of Education, KC, and Nora Robinson, Manager, Community Partnerships was supported by parents, political community, KC staff, DCPS Administration, Adams Morgan Community and Reed teachers and staff. From the profits the loan was repaid and individual savings bonds were purchased for the participating students.

Kessia and Juanita will share how this arts project/program was relevent to their education, their experiences and the ongoing impact it is having on their awareness of the world of art.

PREPARED STATEMENT OF EDWARD L. AYERS

The Valley of the Shadow Project is devoted to democratizing American history. The Valley Project conveys history in a new way, providing the raw materials of a compelling story to schools, public libraries, colleges, and private homes. Through their computers, people are exploring the American Civil War as it was experienced in a typical Northern community and a typical Southern community before, during, and after the conflict.

In the Valley Project, people make up their own minds, based on the evidence, about central questions of this nation's past: what caused the Civil War? what were Northerners and Southerners fighting for? what difference did the war make?

Rather than getting their knowledge fourth or fifth hand, rather than having to accept pat answers from a textbook, students in inner-city high schools, in remote farming communities, and in community colleges are able to have access to materials available not even in the best research libraries at the most exclusive universities. Lifetime learners who remain interested in history long after their formal schooling has ended are exploring issues they have never fully understood to their own satisfaction. In the Valley Project, people can read editorials and news reports as they

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unfold week by week in 1860 and 1861, seeing how the supporters of Lincoln differed from those of opponents, how secessionists and unionists explained themselves, how border states differed from those of New England or the Gulf, how black Americans and white struggled with the issues looming before them. Users of the Valley Project can look into people's diaries and letters as they make up their minds about what they're going to do as public events race beyond their control.

Users of the Valley Project, in short, are becoming historians themselves, sifting enormous quantities of evidence with powerful yet simple tools far more quickly and in far more detail than even the most energetic professional historian could ever hope to do through traditional means. [a brief demonstration of the Valley Project will be given here]

Judging from the response to the Valley Project, the first goal is being accomplished in ways we could only have dreamed even a year ago. Over 200,000 times in the last six months alone, people have entered the Valley. They have visited from all over the world and the country. They have written us unsolicited comments, a sample of which we have appended here, which suggest that the Valley Project, like the other NEH-funded projects, are helping to fill a hunger among Americans for a more intimate engagement with their own history.

The second way we want to democratize American history is directly related to the first. To the extent any surviving records or documents permit, everyone in our communities is included: men and women, black and white, slave and free, soldier and civilian, young and old. By making it possible for people to search the newspapers for every time every person is mentioned, whether for going to the poor house or being elected to Congress, we dramatically expand the number of people included in the story of America. By making it possible to search for where families lived in the community, we give a sense of scale and proportion missing from history. By including free black registries, slave censuses, church records, and photographs of homes owned by African Americans, we create a far more capacious past. By including diaries, letters, quilts, and diplomas of women, we turn history into something larger and more involving than many people might think possible.

By fusing these two kinds of democratization--one in the past and one in the present--we hope to change the way so many young Americans, especially, think of the past beneath their own feet. We want to change the past from something dead and inert to something alive and exciting.

This project would not be reaching thousands of people every week with the NEH support. When we calculate the geographic range and sheer number of people reached per dollar invested, it is hard to see how this is not a wise investment. And it is not merely money that the NEH supplies: it provides hope that educators can envision something new and ambitious and risky and know that we have allies who can help make it possible.

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May 2, 1997

The Honorable Tim Hutchinson
United States Senate
Washington, D.C. 20510

Dear Senator Hutchinson:

During Tuesday's reauthorization hearing, you asked questions about our Inspector General's Semiannual Report to the Congress. Specifically, you asked about a "Guide" or handbook for Endowment grantees on Financial Management for Nonprofit Organizations.

I am happy to respond to your questions.

Our Inspector General's April 1996 Report, to which I believe you referred, under Section 2, "Recommendations for Corrective Action," stated:

> To assist our grantees in correcting or preventing the common deficiencies identified above, the OIG has drafted a Financial Management Guide for Nonprofit Organizations (Guide)....

and, Section 3, immediately following Section 2, stated that:

> **Distribution of the Guide has been held up pending the publication of significant modifications to the relevant OMB Circulars.**

The Chairman's Semiannual Report on Final Action, which, as required by law, is a response to and accompanied the I.G. Report, stated, with respect to the Guide:

> B Comments on Sections 1 and 2 of the OIG report
>
> The OIG has advised the Endowment of common grantee deficiencies in meeting Federal audit requirements. To address these concerns, the OIG is drafting a Financial Management Guide for Nonprofit Organizations. **We strongly support this endeavor and plan to coordinate with the OIG and affected Endowment offices on the distribution of the guide.** We will follow up with the OIG to ascertain the guide's effectiveness and will work with the OIG, other Endowment offices, and grantees to provide any additional information that is needed. **Because issuance of the guide does not appear to be imminent,** we will look into other means of assisting grantees in areas of concern, including through the General Terms and Conditions sent to every grantee.

The OIG Report clearly stated that distribution of the Guide was held up pending significant modification to the OMB circulars governing which Federal grant recipients must be audited. The Chairman's report clearly stated NEA support for the Guide, as well as NEA intent, in light of the delay, to explore other means of assisting grantees. The agency takes many steps to insure compliance with government-wide and Endowment policies and requirements, including the publication of application guidelines and the provision to every grantee of detailed Grant Terms and Conditions. The Guide is intended to be a helpful additional tool for our grantees, but in no way should it be seen as the sole – or even the most important – method of communicating grant terms and requirements.

We intend to [illegible] as well that our Inspector General's Semiannual Report statistics, as referenced by you, applied solely to grantees audited by the OIG. Pursuant to OMB Circulars A-133 and A-128, most audits of NEA grantees are performed either by independent public accountants or by State audit agencies.

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Reviews performed by the OIG represent fewer than one percent of NEA's grantees, and are usually prompted by particular concerns communicated to the OIG by NEA program and administrative staff. Thus, for example, the 63% cited having "project costs that were not reconcilable to the accounting records" represented 63% of fewer than 1% of our grantees.

Now for the future. On April 22, 1996, OMB, as expected, issued revisions to Circular A-133 with significant implications for recipients of Federal funds. Later, on November 5, 1996, OMB announced a proposal to rescind Circular A-128 and broaden the coverage of Circular A-133. However, now that the initial revisions to Circular A-133 are in effect and our OIG has had time to incorporate its revisions, and others, into the Guide, the timetable is clear. The OIG plans to have the Guide in distribution this summer.

Please do not hesitate to contact me or my Congressional Liaison directly about any additional questions or concerns you may have.

Sincerely,

Jane Alexander
Chairman

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RESPONSE TO QUESTIONS OF SENATOR JEFFORDS FROM VICTOR R. SWENSON

At the hearing on Tuesday you raised some questions about the connection between literacy and television viewing. I though I might offer a thought or two on that topic, based on our experience with reading programs for adults learning to read.

Adult new readers, typically, are making their first discovery of the beauty, interest and appeal of books. In their personal and school history they had come to the conclusion that books were difficult, humiliating and not for them. In our Connections programs, however, the readings and discussions center on the best in children's literature and it has a powerful appeal.

When people get into books they find the time to immerse themselves in reading. Of course they don't stop watching television and there are lots of other family distractions. But it is a new fact of our programs that people set aside time for reading who never did so before. They also make time to read to children or grandchildren. Given half a chance, books compete well against TV and other media for audience.

There are too many people for whom books don't have half a chance. The experiences of personal reading or reading to kids are not available to people with reading skills at levels one and two of the NALS survey. They need to enroll in adult basic education and to be exposed to good literature.

For non-readers, television in all its banal horror is likely the main external entertainment. It is also, sadly, the main cultural experience of their children. Television is passive, violent, distracting and numbing. It offers none of the mental stimulation to children's minds that recent research proves to be so important. Teaches have known that for years. They can spot a book child or a TV child in an instant.

Those are my main thoughts about television. The good news is that reading can claim its own time. But we need millions more adults in basic education and exposed to good literature to make books important for their kids. Thanks again for the chance to testify on Tuesday!

RESPONSE TO QUESTIONS OF REPRESENTATIVE GANSKE FROM NCQA

Question #1: "If NCQA standards are determined not to be in line with a new federal law, would NCQA deny accreditation to plans following the federal standards or would NCQA alter its requirement?"

Answer: NCQA would not penalize managed care organizations that failed to comply with an accreditation standard if compliance required the organization to violate federal law.

Question #2: "Since the NCQA standards currently prohibit plans from interfering in clinical communications, wouldn't plans following current NCQA rules already be in compliance with the federal law?"

Answer: As you note, NCQA Members Rights and Responsibilities Standard 1.4 states:

"Members have a right to a candid discussion of appropriate or medically necessary treatment options for their conditions, regardless of cost or benefit coverage."

The scoring interpretation for this standard states:

"RR Standard 1.4 means that no policy of the managed care organization should place restrictions on the clinical dialogue between practitioner and patient, and affirms that the managed care organization does not direct practitioners to restrict information."

While the intent of H.R. 586 appears consistent with the above standard, concerns have been raised about how broadly federal regulators and the federal courts might interpret the bill's language were it to become law. As we discussed, the NCQA Standards are interpreted and applied by managed care experts (primarily physicians) who are extremely familiar with managed care operations. By using these experts to interpret and apply our accreditation standards, NCQA has avoided the concern that RR Standard 1.4 might interfere with legitimate quality assurance and credentialing activities.

Question #3: "In your experience, has the NCQA standard preventing interference in clinical communications hindered the quality assurance functions of accredited plans?"

Answer: NCQA has no evidence that Members Rights and Responsibilities Standard 1.4, or its predecessor, has hindered the quality assurance functions of accredited plans.

As always, please do not hesitate to phone my office if NCQA can provide any additional information or clarification.

[Whereupon, at 12:40 p.m., the committee was adjourned.]

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